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ABSTRACT

The document reports on a project to develop increased communication between art and special education teachers about common problems in educating handicapped children in art, to expand knowledge via "hands on" art experiences, to develop ways to utilize art to assist learning in other academic areas, and to familiarize art teachers with current methodologies in special education. The grant report includes an overview and sections addressing project background, needs assessment, and key components of a successful training model. Subsequent sections review evaluation methods, five points contributing to the success of the model, and sample workshop schedules. The bulk of the report contains field assignment reports with the following titles and authors: "An Art Activity with and for the Trainable Student" (L. Morrison); "String and Wood Printing" (A. Chikaraishi); "Art and the Special Child" (M. Kichinko); "Vocational Education Art Project" (G. Ammann); "Slidemaking, Consumer Education and English--An Integrated Art Activity" (C. Schlee); "The Proud Dinosaur" (L. McDonald); "Dreams, Houses and Other 'Makeables'" (S. Ciminero); "The Beast in the Bathtub" (D. Miller); "Relief Printing" (R. Sereno); "What Joyful Learning!" (R. Downs); "Learning Can Be Easy" (W. Riseman); "The Four 'R's' (Reading, Writing, Arithmetic and Art) Plus Science" (M. Chilton); "Art as a Positive Environment for the Learning Disabled" (J. Tamminga); "The Invisible Body" (S. Davenport); "Boy, Was I Surprised!" (B. Watts); "Cartoon Enlargement Using the Grid Method" (C. Henry); "From Thoughts to Reality Through Art" (D. Cinkovich); "The Shapes and Colors" (M. Esper); "Art as an Aid to Reasoning, Measurement and Placement Order" (E. Proska); "Paper Weaving" (M. Scott); "A Christmas Printing Activity" (J. Weaver); "Integrating Social Science, Science, Math and Language Arts Through Art" (G. Newlands); "Oral Comprehension, Memory and Sequencing Through Art Activities" (J. Haefner); "Art and the Bilingual Child" (K. Lilly); "Waxed Paper Leaf and Crayon Laminations" (L. Schorie); and "Painted Stuffed Fish" (C. Ponto). (SB)

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ART FOR THE HANDICAPPED

Frances E. Anderson
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Normal, Illinois 61761
July, 1979

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INTRODUCTION

Several years ago, in his final presentation to the Council of Chief State School Officers (CCSSO), the late James Allen, then U.S. Commissioner of Education, warned that Public Law 94-142 represented one of the "most significant" legislative acts in the history of public schooling. Today, the task of implementing legislation known as The Education for All Handicapped Children Act confronts every public school district. In particular, "mainstreaming"—e.g., educating handicapped students in the "most appropriate" space—is providing serious challenges for both administrators and teachers.

The project described in the following pages responds to the situation outlined above. Its involvement of art specialists and classroom instructors, including teachers of the handicapped, in settings marked by intensive periods of instruction in *both* special education and the arts stands out as a central feature. The importance of linking needs assessments to in-service programs also is underscored.

An evaluation statement found in the closing section of this report offers additional information.

Finally we applaud the idea of an interdisciplinary team approach, so clearly portrayed in the proposal, and praise the creative, unstinting efforts of its members to operationalize an extremely difficult plan. Professors Anderson, McAnally and Colchado deserve congratulations.

Gordon Hoke
Associate Professor
College of Education
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Curriculum Evaluation (CIRCE)
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GRANT REPORT

Overview:

At the time of funding in June, 1978, the Art for the Handicapped Grant was one of three of its kind funded by the Bureau of Education for the Handicapped. The grant, which was a joint effort between the Illinois State University (ISU) Departments of Art and Specialized Educational Development, was awarded to develop a training model for in-service art and special education teachers to assist them in complying with PL 94-142 and other federal and state mandates in connection with the establishment of least restrictive educational alternatives for handicapped children. The grant, which was co-authored by Dr. Frances E. Anderson, Professor of Art and Mrs. Pat McAnally, Assistant Professor of Special Education at ISU, had four major thrusts: (1) to develop increased communication between art and special education teachers about common problems they have educating handicapped children in art; (2) to expand knowledge via "hands-on" art experiences; (3) to develop ways to utilize art in the best sense to assist learning in the other academic areas of reading, math, social studies and science; and (4) to familiarize art teachers with current methodologies in special education.

Instruction was based on a survey of participants' stated needs in the area of art and special education. The training included two and one-half days of instruction divided into two segments. The first segment began on a Friday evening and continued the following day. At the close of the first segment, each participant was given a field assignment. After a three- to four-week period for field testing the content covered during the first segment, a second all-day follow-up workshop was held.

During this second segment, participants reported on their field experiences and additional instruction was provided. Participants earned one hour of graduate credit for completion of the two workshop segments. Workshop segments were held at four sites throughout the state: Chicago, E. St. Louis, Springfield and Peoria.

Participation at each site was limited to twenty-five special education teachers and fifteen elementary art teachers. In areas where the number of art teachers did not reach stated limits, regular classroom teachers at the elementary level were included to fill out the enrollment. Efforts were directed toward having teachers representing population distribution of the six major handicapping conditions of special children. In every site there was a good mixture of teachers having responsibilities for the education of children who have a variety of handicapping conditions.

This workshop monograph will include selected field reports and photographs of art work executed by special children from the classes

taught by the participating workshop teachers. Some funding for dissemination of this monograph is being provided by the National Committee *Arts for the Handicapped

Background:

Dr. Anderson initiated contact with the Department of Specialized Educational Development at ISU (the Special Education Department is a part of the Department of Specialized Educational Development at ISU; subsequent references in this report shall refer to this department as SED) to discuss a possible cooperative grant proposal between the Art and Special Education Departments. The Special Education Department at ISU has had a very good record of successful grantsmanship in the federal sector. It was very beneficial to be able to work with the SED Department and its staff because of their prior experience in generating and implementing federal grants. The administrative red tape can be overwhelming especially for the novice who is initiating a grant proposal. It was therefore a great help to work with staff who had had prior experience in generating and implementing federal grants.

Additionally, a good rapport already existed between the faculty who wrote the grant. This rapport was due to prior professional involvements and common concerns in best serving the needs of handicapped learners.

From the beginning specific tasks were divided to maximize the time use and specific expertise of the staff involved. Administrative support was crucial at several stages; initially in encouraging the authors to write the grant and later, in providing some matching monies when the initial grant budget was cut.

Needs Assessment:

Once workshop participants were identified, they were surveyed to assess their current level of information and knowledge about special education terminology and art processes. The survey consisted of nine pages of questions (see Appendix B). These questions were designed to attempt to identify the participants' knowledge of artistic processes and the role of art in the education of handicapped children. The needs assessment also attempted to identify problems (if any) that the art and special education teachers were having in instructing handicapped learners in art.

The questions posed fell into seven areas as follows:

1. Knowledge of art processes most appropriate at the elementary and intermediate level.
2. Perceived appropriateness of these same art processes to the participant's specific classroom curriculum.

3. Knowledge of special education terminology.
4. Problems encountered in teaching art to "mainstreamed" handicapped learners and problems encountered in teaching art to learners with specific handicapping conditions.
5. Support for and acceptance of the placement of handicapped children in a regular classroom.
6. Experience with teaching handicapped children.
7. Frequency of integrating art with the academic areas of reading, math, science and social studies.

Initially the survey was used to guide the staff in planning and organizing the content of the workshop. Additionally, the needs assessment became the basis for a post-workshop evaluation questionnaire.

The principal investigators are still in the process of completing an evaluation of the participants' responses on the needs assessments. However, much of the information is presented in this report. In a perusal of the open-ended questions about specific problems encountered by teachers in the art education of handicapped learners, several trends emerged. With respect to the art teachers, the responses reflected a general frustration on the part of teachers partly because of problems such as:

1. ". . . with 36 to 37 'regular' students in my class—there is just no way to get around to all the children . . . let alone the mainstreamed handicapped child."
2. "My schedule does not permit time for giving individual help—I have 7 classes a day, 35 minutes per class and I go to four schools!"
3. "The age range in my classes is too great—I have one group ranging from 6-10 years and another 10-15 years. It is almost impossible to plan for this range of interests and art abilities."
4. "No one has explained the specific learning problems of my LD children to me . . . and there is no time to get this information."
5. "No specific training in special education."
6. "Not enough classroom space."
7. "I do not have the right art materials."

Most of these kinds of responses fall into the "administrative" category and these were problems which could not be solved in a workshop training segment such as was being planned.

Other responses indicated the following most pressing problems which teachers were encountering:

1. Basic problems with children lacking motor skills—scissors skills were most often cited—in addition, having a wide range of motor abilities represented in the same class made it dif-

ficult to plan art activities for the class which held interest and which all the students could complete.

2. The short attention spans of the handicapped learners were often cited as a problem.
3. Lack of time, manpower and expertise to individualize the art activities for the special learner were identified as problems.
4. Problems with communication were cited. These problems included students who had difficulty in following directions and in comprehending the activity or task to be accomplished.
5. Lack of motivation was also often cited as a problem in teaching the handicapped learner.
6. Lack of information in relation to the handicapped learner was listed as a problem.
7. Lack of knowledge of art media and art curricula specifically geared to the needs of the handicapped learner was cited as a problem.

Key Components of a Successful Training Model:

Good Communication

Planning the instructional content meant basing the instruction on stated needs of the participants during the first segment. As the result of this feedback, each workshop was modified to accommodate these expressed in-process needs. Utilizing feedback was essential because each site was unique and each group of participants had a different composition and different needs.

There was also a need to have a good network of communication between administrators of local special education districts and individual teachers. Publicizing the workshop and getting teachers identified and enrolled was one of the hardest parts of the entire project. Personal contacts via telephone were made by the principal investigators and press releases were given to a newspaper at each of the four sites. However, only one newspaper printed the information.

Having a supportive contact person in the administrative structure of the school system at each workshop location was invaluable. This contact person was crucial in generating interest in the workshop and in encouraging teachers to enroll. It was also very helpful to hold the workshop in a site that was the home base for at least one of the participants.

Important groundwork has been laid at the present sites. The principal investigators feel that if they returned to these sites they would have greater cooperation and greater interest from local teachers because of participation with the project this past year.

Enrollment

From the beginning a complicated university enrollment procedure was a problem. All participants had to be enrolled in the ISU Graduate School to earn the hour of graduate credit. The staff pressed for a simplified process and were able to have the transcript requirement waived for workshop participants during the Spring term. However, the other necessary admissions forms were still very involved, but it was not possible to change any of these procedures.

It did help to have on-site enrollment and to take the participants as a group through the process. In the future on-site enrollment is recommended provided participants could be identified and committed to the project well in advance of scheduled instruction. These commitments would insure a full complement of participants. The needs of these participants could be ascertained prior to the workshop and plans could be made to accommodate these needs. Earning graduate credit was important to most of the participants and it also added incentive in terms of completing the field assignments.

Inclement weather influenced enrollments at the Peoria workshop. Future workshops should not be scheduled during January and early February. Table I provides a breakdown of final workshop enrollments.

TABLE I
Art for the Handicapped Workshop Enrollment by Site

	Workshop Sites			
	Chicago	E. St. Louis	Springfield	Peoria
Number Enrolled				
Art	9	2	13	7
Special Ed.	17	16	23	30
Elementary Ed.	1	5	1	1
Total Number	27	23*	37	38**
Number Completing Both Segments				
Art	7	2	12	3
Special Ed.	12	12	19	9
Elementary Ed.	0	5	1	1
Total Number	19	19	32	13

* Up until the week before the workshop only ten had pre-enrolled. Ms. Doris Cason, Art Coordinator for E. St. Louis, recruited an additional thirty-four who signed up to attend—but for a variety of reasons this was final enrollment the night of the first workshop segment.

** Inclement weather effected the enrollments at this site and only sixteen attended the first night. An attempt was made to schedule a fifth workshop. However, a survey of participants who had pre-enrolled resulted in only four affirmative responses indicating willingness to attend a rescheduled workshop.

Workshop Sites

In each city a central site was located so it was not necessary for most participants to drive more than fifty miles to the workshop. A pre-enrollment list was mailed to participants so they could carpool if they chose. It was very helpful to have a participant whose classroom was in the workshop site, thus eliminating problems with locking and unlocking facilities. These local participants also provided assistance in locating audio-visual materials, coffee pots and the extra materials that occasionally were needed at the last minute. The host teachers also helped in directing participants to nearby restaurants.

With respect to physical space, it helped to have three or four rooms rather than one large room. This arrangement enabled the staff to spread out the art activities into four distinct "stations" and to reserve a separate room for lecture/discussion. When one of the staff was leading the discussion or lecturing, the other staff members could set up for the next scheduled activity and/or clean up without disturbing the rest of the scheduled activities.

Workshop Content and Organization

One of the key success ingredients was the make-up of the workshop instructional team. One member already knew the other two members and had worked with them in other capacities, so there was already a mutual respect and rapport at work. Clear delineation of roles and tasks also helped immensely in organizing the workshop content and in handling the actual instruction. Responsibilities were clearly assigned and assumed without hesitation. In the course of the actual instruction, when one staff member was leading the instruction for one portion of the workshop, he or she was clearly the leader and authority during that segment. Major decisions were made after staff discussion, but at the same time, Frances Anderson assumed the lead on the project.

Because of the content covered and the individualization needed, the staff operated most effectively and efficiently with a staff/

participant ratio of one to six. On several occasions there was a need for a fourth staff member and the spouse of one of the staff volunteered, providing *invaluable* assistance.

During the workshop, the participants were assigned to teams so that in each small group there was one art teacher along with several special education or classroom teachers. In this way, the participants were able to assist one another with unknown content and immediately, communication barriers began to disintegrate as these small groups worked together on assigned tasks.

Schedules and Materials

It was important to have a well-organized schedule so that every time slot was planned. The teachers appreciated having prepared handouts and instructional materials which they could take home. In this way, the teachers did not have to take extensive notes on the lecture/discussion since they could refer to the handouts and make additional personal comments when they felt these comments were needed. The night before the planned "hands-on" art activities, every participant was given an instructional booklet, *Activities in Art,* written by Jose Colchado. This booklet was often cited as a valuable resource. It presented all the activities that would be covered the next day in a simple format with clear illustrations.

In organizing the "hands-on" art activities, it helped to have four different stations and within each station, to provide more activities than participants could complete. This kept them involved and made provision for those who worked at a faster pace. The participants had to make a choice and could learn from one another by observing other processes being done. The participants were divided into four groups and each group was assigned a staff member. The groups then circulated through the art stations. A staff person was assigned to each group to help with any problems and to keep the group progressing through each art station. Quite often a participant wanted to spend the whole time on only one or two activities. Such in-depth art involvement was not the intention of the workshop. Rather, the goal was to provide the maximum art learning possible out of the many different activities in the time alloted. At the close of the workshop day, participants were asked to list any art activity that they did not complete which they wanted to do. A repeat of these activities was planned during the follow-up workshop segment.

Initially it was anticipated that providing the participants with an option such as going to lunch or doing more "hands-on" art activities could save some workshop time. In reality, it was best to schedule specifically for "hands-on" art activities and not provide other options.

Finally, it was helpful to allow for time slippage in the published daily workshop schedule. If a discussion required more time, that time could be made available. Additionally, it was very positive psychologically to end the workshop at least one-half hour earlier than originally scheduled. People seem to feel better if they can leave a little early, especially after giving up an entire Saturday for a workshop. Coffee breaks were an important aspect of each workshop day. These breaks provided further socialization opportunities and resulted in improved communication between the participants.

Evaluation

Evaluation of the workshop segments took several forms. Outside evaluators on the project were Dr. Gordon Hoke and Ms. Shirley Kessler of the Center for Instructional Research and Curriculum Evaluation at the University of Illinois. Dr. Hoke and his staff were helpful in providing a "third-party" critical eye during the development of the instructional materials as well as an external reality to interpreting the participants' responses on several evaluation forms. Plans had included an on-site visitation by Dr. Hoke, but bad weather prevented this trip.

Feedback information was obtained from participants at the close of each segment in terms of a short four-question open-ended form. The workshop staff made appropriate shifts in the workshop schedule and in instructional content to accommodate participants' needs at each site. Thus the specific schedule for the second workshop segment changed from site to site according to the stated needs of the participants.

Additionally, at the close of the second segment, a longer evaluation form was used to assess information obtained during the two and one-half days of workshop instruction. This long form included the same questions as the pre-workshop needs assessment about knowledge of art processes, appropriateness of these art processes to specific classroom curricula and knowledge of special education terminology. Participants' responses on the pre- and post-workshop questionnaires were compared. A mean score for each of these three areas was computed and these scores are presented in Table II.

TABLE II
Mean Scores of Participants' Responses on Art for the Handicapped Workshop Assessment of Knowledge of Special Education Terms and Knowledge of Art Processes and Value in Curriculum

Workshop Sites	Special Ed. Terms (Max. Score = 152)	Art Processes (Max. Score = 112)	Value in Curriculum (Max. Score = 112)
Chicago			
Pre-Workshop Instruction	96.60	61.20	61.40
Post-Workshop Instruction	136.12	99.62	80.75
E. St. Louis			
Pre-Workshop Instruction	83.52	43.66	58.85
Post-Workshop Instruction	95.64	76.14	68.00
Springfield			
Pre-Workshop Instruction	102.03	63.66	64.73
Post-Workshop Instruction	121.82	100.17	86.24
Peoria			
Pre-Workshop Instruction	90.56	55.70	62.90
Post-Workshop Instruction	120.61	96.38	83.69

A perusal of these mean scores indicates that there were increases in each area and at each site.

Participants were also asked to write anonymous comments regarding their workshop experience. The comments generally indicated a high level of satisfaction and a feeling of accomplishment. Some made suggestions for improving the workshop. Following are some examples of comments:

1. "I have never been involved in a more interesting or satisfying course." *(A Chicago area Art teacher)*

2. "I felt the section where we shared our field assignments was most beneficial. We learned many more interesting ideas." *(A Chicago area Special Education teacher)*
3. "Twenty to thirty minutes is ample time for a lecture. More time is needed for doing projects." *(An E. St. Louis Special Education teacher)*
4. "Actually doing a project gives you a much better idea of whether or not your student could do it. It also gives you the knowledge necessary to teach it and incentive to do so." *(A Peoria area Special Education teacher of the Educable Mentally Handicapped)*
5. "Many of the handouts were excellent and I could probably use them if and when I have to give an in-service or attend one for my teaching area." *(A Chicago area Special Education teacher of the Educable Mentally Handicapped)*
6. "I especially liked the special terminology section. As an art teacher many of these were strange." *(A Springfield area Art teacher)*
7. "The art teachers were very helpful in solving 'how-to' problems." *(A Peoria area Special Education teacher of the Educable Mentally Handicapped)*
8. "No hands-on during lunch!" *(A Springfield Special Education teacher)*
9. "I learn most by interaction and discussion with my colleagues. Get great ideas—share joys—glad to know others have same kinds of problems I do." *(A Peoria area Special Education teacher of the Learning Disabled)*
10. "I'm taking Art for the Handicapped at (name deleted) University, and your program in one day, has covered more than the entire quarter. However, the (name deleted) University course is worth 3 hours credit and yours is worth a great deal more!" *(An E. St. Louis Art teacher)*
11. "The workshop was supercalafragelisticexpialidoshious!" *(An E. St. Louis Elementary Education teacher)*
12. "I have enjoyed being here (even with all the snow) and have felt the information has been invaluable for working with special children." *(A Peoria area Special Education teacher of the Learning Disabled and Educable Mentally Handicapped)*
13. "I had some doubts about the use of art in relation to reading handicaps. I am now quite excited and want to try a few things." *(A Reading teacher)*
14. "I felt the workshop was excellent; it is much more motivating to teach with art rather than do straight drill work." *(A*

Springfield area teacher of the Learning Disabled/Behavior Disordered)

15. ". . . (I was able) to learn how art activities can support my curriculum, reinforce it." *(A Special Education teacher of the Learning Disabled/Behavior Disordered)*
16. "I thoroughly enjoyed this workshop. I am more motivated to do more art activities now. I have a better idea of some easy-to-do projects that my students could handle." *(A Springfield Special Education teacher of the Orthopedically Handicapped and Educable Mentally Retarded)*
17. "I thoroughly enjoyed the workshop and being involved in the classroom project—and so did my class." *(A Peoria area Elementary Education teacher)*
18. "The adaptations of art activities really helped to focus better on the handicapping conditions . . . the slides made it much easier to visualize these helpful suggestions, than just reading about them." *(A Springfield area Bilingual teacher)*
20. "It's been a good experience. I've learned many things that I can take back to my classroom and *use* and it's been *fun*." *(A Peoria area Special Education teacher of the Learning Disabled)*
21. "I did not like all the paperwork in registering." *(A Springfield area Art teacher)*
22. "It all jelled together to form a most satisfactory experience. It was most helpful to meet and discuss issues with special education teachers." *(A Springfield area Art teacher)*
23. "I enjoyed the workshop—I feel like I am coming away with more confidence in *my* ability to teach art." *(A Chicago area Special Education teacher of the Trainable Mentally Handicapped)*
24. "Most useful were the art projects, discussions with other teachers and the handouts—especially the bibliography—to know where to go for help." *(A Springfield area Art teacher)*
25. "Thoroughly enjoyed the class and have a lot of new ideas and a new appreciation of the handicapped person." *(A Peoria area Art teacher)*

An evaluation statement by the outside evaluators follows this report. The reader is referred to this statement and to the introduction of this report, both of which were written by Gordon Hoke of CIRCE.

Summary of Key Ingredients in a Successful Training Model:

In summary, the following five points seem to have been crucial to the uniqueness and success of the training model:

1. Workshop instruction was based on data collection from identified participants.
2. Workshop instruction took place "in the field" at different geographic locations.
3. Workshop instruction had a built-in field testing component which facilitated implementation of content and skills acquired during the first instructional workshop segment. Participants not only were encouraged to field test ways of integrating art and other academic learning—they reported on this field test both in verbal and in written form. Additionally, since participants were all enrolled in a graduate course as a part of the workshop, they had added incentive to field test and to report on their results.
4. Workshop instruction had a built-in "follow-up" component. The workshop model provided a three- to four-week period for implementation and then additional instruction was given.
5. The workshop staff not only was willing to face the consequences of an assigned implementation, they also considered the implementation an integral part of the workshop concept. The staff planned to be accountable for problems which participants might have in attempting a field test of material.

Note: Additional information about this project may be found in the Art For The Handicapped Grant Final Report: BEH Grant Number: G007801463; Project Number: 451AH80660, July, 28, 1979.

SAMPLE SCHEDULE

Art for the Handicapped Workshop
First Segment

Friday Evening
5:30-6:00

Enrollment, Registration, Small Group Assignments, Introduction
To introduce staff members and participants to each other.
To familiarize the participants with the schedule and activities for the evening.

6:00-6:30

Small Group Activity
To enable the participants to become better acquainted and to form cohesive groups.
To enable the participants to experience one kind of art activity that requires little time, few materials and much creativity.

Given newspapers and masking tape, the participants will construct a newspaper sculpture.

6:30-7:30

Art and Academics

To demonstrate ways in which art can facilitate learnings in math and reading.

A slide lecture showing art as a learning facilitator and motivator in the academic areas of math and reading will give the participants information and ideas on correlating these areas. During the hands-on experience on Saturday, the participants will demonstrate their skills in correlating these areas.

7:30-7:45

Coffee Break

7:45-8:45

Handicapping Conditions: Characteristics and Educational Implications

To familiarize the participants with three high incidence handicapping conditions.

After viewing a five-minute segment of videotape, the participants will list five characteristics of that handicapping condition. The participants will compare their list with one prepared by the instructor. After viewing a second five-minute segment of videotape of the same children, the participants will list three educational implications of their handicapping condition. The participants will compare their list with one prepared by the instructor.

8:45-9:30

Preview of Saturday

Saturday

8:30-8:45

Introduction

To familiarize the participants with the schedule and the activities for the day.

8:45-9:45

Art and Academics

To demonstrate ways in which art can facilitate learnings in science and social studies.

A slide lecture showing art as a learning facilitator and motivator in the academic areas of science and social studies

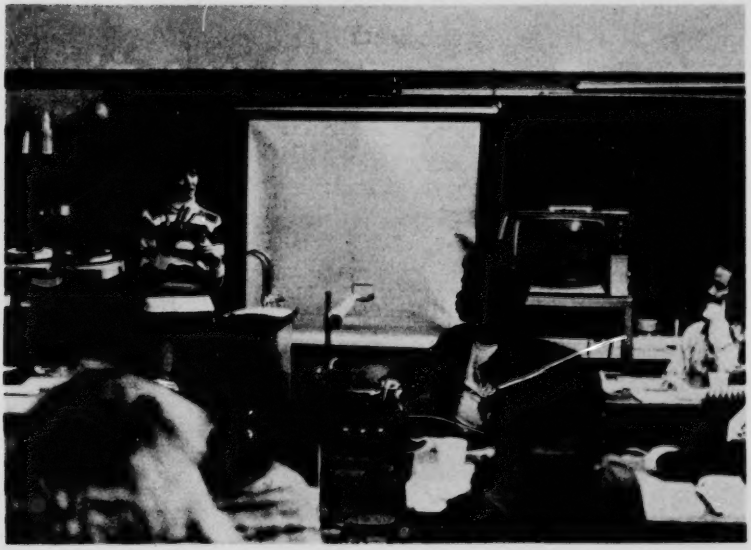
will give the participants information and ideas on correlating these areas. During the hands-on experience, the participants will demonstrate their skills in correlating these areas.

9:45-10:30

Special Education Terminology

To facilitate communication among participants and to familiarize participants with special education terms.

Given a worksheet on special education terms and definitions, the participants, in small groups, will match words to the correct definitions. The groups will discuss each word and definition and add to the information given on the handout.



10:30-10:45

Coffee Break

10:45-1:15

Hands-on Experiences

To provide the participants with a variety of art experiences and an opportunity to relate these art experiences to academic learning.

Given a variety of art materials and book of directions, the

participants will complete several art activities and write a short paragraph relating each activity to an academic learning in reading, math, science and social studies.

1:15-2:15
Lunch

2:15-3:30

Reports on Hands-on Experiences

After completing the hands-on experiences and after writing the paragraph relating the art activities to academic learning, the participants will convene in small groups and share their experiences and ideas on correlation (40 minutes). Each group will choose one representative art activity and learning from each academic area to present to the entire class during the final 35 minutes of the period.

3:30-4:30

Adaptations

To familiarize the participants with various adaptations that can be made to enable children with handicapping conditions to participate fully in art experiences.

The participants will demonstrate their skills in adapting activities and materials for children with handicapping conditions during their field assignment.

4:30-5:00

Field Assignment

To explain to the participants their field assignment and to give them an opportunity to begin to formulate strategies for implementing their assignments.

5:00-5:30

Evaluation

SAMPLE SCHEDULE

Art for the Handicapped Workshop
Second Segment

Saturday

9:00-9:15

Introduction

To familiarize the participants with the schedule and activities for the day.

9:15-10:45

Low Incidence Handicapping Conditions: Characteristics and Educational Implications

To familiarize the participants with three low incidence handicapping conditions.

After viewing a five-minute segment of videotape, the participants will list five characteristics of that handicapping condition. The participants will compare their list with one prepared by the instructor. After viewing a second five-minute segment of videotape of the same children, the participants will list three educational implications of their handicapping condition. The participants will compare their list with one prepared by the instructor.

10:45-11:00

Coffee Break

11:00-12:45

Field Reports

To enable the participants to learn from the experiences of others as they share their field assignment activities and results.

The participants, in small groups, will relate to each other the results of their field assignments giving the following information:

1. description of the art learning situation
2. how it facilitated a concept learning
3. the handicapped child(ren) in the group
4. adaptations that were made
5. the outcome(s)

Each small group will decide which field assignment should be presented to the group as a whole.

12:45-2:00
Lunch

2:00-2:30

Response
The instructors will respond to the outcomes of the field assignments.

2:30-4:00

Case Studies
To afford the participants an opportunity to discuss common maladaptive behaviors in art learning situations and to provide the participants with a variety of strategies for managing and/or changing these behaviors.

Given a list of problem situations that might occur in an art learning experience, the participants, in small groups, will discuss each situation and determine one or more ways to alleviate that situation. Convening again into one large group, each small group will describe the management techniques they would advocate for particular behaviors.

4:00-5:00

Evaluation and Graduation
Each participant will complete an evaluation form, give it to a staff member and receive an "award".

A Sampler of Selected Field Assignments

The following field assignment reports were prepared by participants in the Art for the Handicapped Workshop Series. It has been very difficult to make the final selections of those reports to be included in this publication. The editors regret that it was not feasible to include all the reports written by the participants. Therefore an attempt was made to provide a cross-section of reports from participants in each site and a cross-section of results in terms of an integrated art and academic learning approach with a wide age range of students who have a variety of handicapping conditions. For legal reasons, all the authors of the following reports have deliberately changed the names of all the children about whom they have written.

Although the workshop series was geared to teachers at the elementary level, when space permitted, enrollment was opened to teachers at the intermediate and secondary levels. Thus the reader will encounter reports from teachers at these levels as well. The editors were overwhelmed by the positive results of the participants' reports on their field assignments. We are certain that the reader, upon completion, will share our enthusiasm.

—Frances E. Anderson and Pat McAnally, Editors

AN ART ACTIVITY WITH AND FOR THE TRAINABLE STUDENT

Linda J. Morrison

Teaching Area: Art Including the Trainable Mentally Handicapped

This report is a witness to the creative abilities of the young trainable mentally handicapped child. The art teacher describes an entire class's reactions to this art project involving a sensitive blend of academic concepts (shape recognition, basic facial parts) and creative problem-solving in the construction of clown faces.

* * * * * * * * * * *

As an art teacher in Springfield, Illinois, I work with a wide variety of children as do all the art teachers. I have taught not only "normal" students, but I have also worked with children who are deaf, hearing impaired, behaviorally disordered, multiply handicapped, educable mentally handicapped and trainable mentally handicapped. I have chosen trainable mentally handicapped children for my report for two reasons. First, I have such a large number of these students (a whole school) and second, I want to dispell the unfortunate ideas people have about these children. In my readings about retarded children, I found this quote that I feel speaks to this problem very well. It is taken from an interview with Dr. Richard Koch, Director of the Los Angeles Regional Center for Mentally Retarded:

> "... If only we could get across to people that the retarded are more normal than abnormal, and that they have feelings of love and hate and joy just like normal people. A retarded person simply thinks more slowly than a normal person."

The group of children I have chosen for this report is from Douglas School in Springfield. Douglas is a school devoted entirely to the trainable mentally handicapped child. The students' ages range from five to twenty-one years. The art periods are one-half hour, and I travel from room to room with my materials. When I get to the room, the students are all ready for art. This helps eliminate the settling-down minutes that occur when children change rooms, so more of the art period can be used for art itself.

Just as art is very important for the normal child, art is also very important for the retarded child, and maybe even more so. In working with these children I try to do lessons which relate very much to the

child and to what the child experiences. Gross and fine motor skills are also important and are stressed in most lessons. Lessons which focus on a particular sense are very successful and these sometimes stimulate another sense. But most of all I want the students to be able to experiment with various art techniques and to feel good about their work. These positive art experiences are an incentive for them to repeat an activity or to try new ones.

For this report I have chosen the youngest group of students. They are five to eight years old, and their mental age is two and one-half to four years old. There are nine students in the class (one was absent on the day we did the lesson). For this group, I try to keep the instructions simple. These simple directions always permit room for some creative "branching out" by the students.

CREATE-A-CLOWN

The materials used in this project were:

18" x 24" white paper (pre-cut in oval shapes)
scissors
glue (small bottles)
tape
corrugated paper, various colors
styrofoam pieces
yarn
paper scraps
tissue paper
cloth
straws
burlap
any scraps available

To start the lesson I held up the oval shape and asked what it was. The class had worked on shapes previously, and they soon decided that at first it looked like a circle. After closer inspection, they decided that it was an oval. P was the first one to come up with the name. (With this initial step, I reinforced shape recognition.) We then talked about things that we knew that were shaped like an oval. Eggs, footballs, faces and Easter eggs were named. I told them that they had guessed correctly, we were going to make a face! I then told them it was going to be a very special face, a clown.

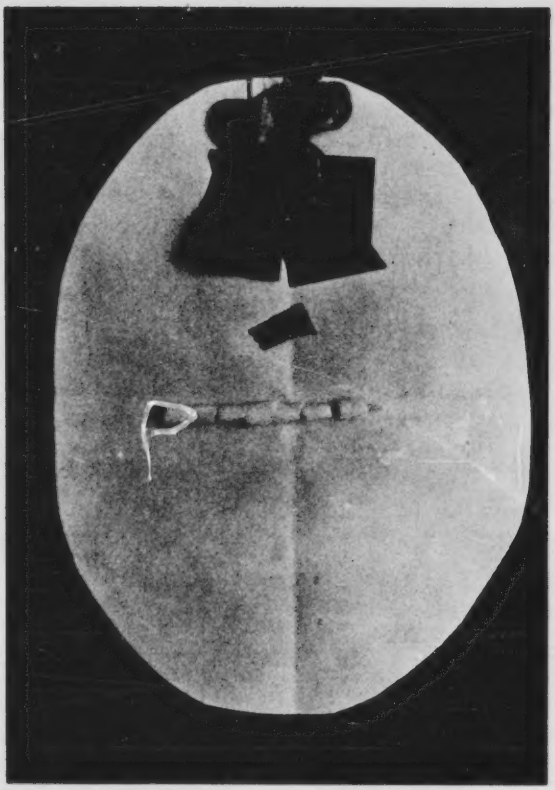
Next we talked about if and when they had seen a clown, and what clowns looked like. I asked what clowns did, and someone said that they were silly. We agreed that clowns made us laugh. I stressed that if we made a good clown, we would know it if people laughed at our pictures. I felt it was very important to mention this point because it usually causes hard feelings when art pictures are laughed at. I even

stressed that a mistake could become a part of the picture because sometimes clowns had lines in funny places on their faces. K knew the reason that clown faces looked different: paint. We talked about what kind of faces clowns have and how they used bright colors in their costumes and even on their faces. It was then that I did a review on parts of the face. We all counted eyes and came up with two; counted noses and mouths, one each; and mentioned two ears also. I mentioned that there were other parts of a head and after some thinking we decided hair, chins and cheeks qualified, too. I stressed that even though the clowns' faces are funny, they have all the things that each of our faces has. We then talked about how their noses were usually larger and the eyes and mouth were painted differently. Larger-size cut shapes are easier for these students to manipulate. I told them to remember that the oval I gave them was bigger than their head (whereupon we *had* to hold them up to our faces to compare!) so we had to make the things really big to fill up the space. In working with this class on cutting shapes before, I have noticed that some tend to just snip off tiny pieces, so I wanted to stress cutting large shapes.

I then brought out my scrap box which is filled with odds and ends that are left over from other projects. I showed them what was in the box and asked them to pick out one thing to use for eyes. The differences in weights and textures interested them and was a help in seeing how the materials were very different. I went from child to child and let them choose the first material. I then passed out scissors accompanied with a strong reminder not to cut the oval. When they started cutting the eyes, those that were cutting small shapes were encouraged to try cutting larger ones. I distributed the rest of the materials in piles that two or three could share. They could then start on the rest of the face. After the cutting, the arranging began. P cut corrugated paper eyes. R saw that and tried the corrugated paper for his nose. K took a straw and started stringing the styrofoam on it and said it was teeth. This impressed three others and they tried it, too, with a few alterations.

If a student was arranging the face in only a small portion of the space, I would encourage him or her to use the whole paper. When a student would get bogged down, a review of faces and facial parts would help the child "discover" something else the clown needed.

The glue was then handed out to those that could use it independently and I went around and helped those who had trouble with gluing. We then went back to making the other parts of the face (hair, ears, glasses). When we finished our projects, we hung them up and laughed at our funny clowns. The results were very pleasing. The students were very proud of their work and I was glad to see a wide variety of faces on their clowns.



This clown face was constructed by a five-year-old trainable mentally handicapped girl. The activity provided opportunities to reinforce counting skills, facial vocabulary, shape recognition, and to teach the concept of clown. The art teacher added this appropriate comment: "Who else but a clown would have a green nose?!!"

Through this lesson some very valuable skills practice was done, especially in review of shapes and parts of the face. In the area of eye-hand coordination I felt the cutting, gluing and placing of objects was also good practice. And P proved better than words could that comparing their faces to a clown's works. Like our bespectacled P, his clown was complete with glasses. And S, for a change, showed real interest in trying to cut while completing her clown. It is one of her best efforts to date. I feel that it was a very successful lesson in that the children both benefited from it and enjoyed it.

Some other activities that I have seen done would be a good tie-in to the clown lesson. One was the idea of a flannel board with an oval

on it. The various shapes to make the faces were placed beside it. The children then arranged and rearranged the shapes to make different faces. "Painting" faces with chalk would also be fun around Halloween. With this activity no one would have to buy a costume and the students (older ones probably) would enjoy painting each other and seeing their art work walk around!

Resources

Mr. Gene Huston, teacher, Primary Trainable Mentally Handicapped, Douglas School.

Art and the Handicapped Child, Zaidee Lindsay, Van Nostrand Reinhold Co., New York, 1972.

Willowbrook, A Report On How It Is And Why It Doesn't Have To Be That Way, Giraldo Rivera, Random House, New York, 1972.

The Handicapped Child, The White House Conference, The Century Co., New York, 1933.

"Paint A Face Booth", A Very Special Arts Festival, Illinois State University, Normal, Illinois, 1978.

Art for the Handicapped Workshop, Pat McAnally, Frances Anderson, Jose Colchado, Illinois State University, 1979.

STRING AND WOOD PRINTING

Amy Chikaraishi

Teaching Area: Special Education, Physically Handicapped

This report is a good example of the adjunctive learning that can occur when a child is highly motivated. The visual evidence graphically illustrates the control which the student gained through his successive attempts at printmaking. This printmaking activity as described here integrates art with reading, word recognition, left-right progression across the page, eye-hand coordination and pre-vocational skills (task completion through reproduction of a model).

* * * * * * * * * * *

For the past six years I have been teaching physically/multiply handicapped children in a special public school program which is a cooperative with the school districts in Lake County, Illinois. Presently the children in my class range from seven to eleven years of age with intellectual functioning ranging from readiness to third grade. Four of the children are cerebral palsied, three of which are severely physically impaired (non-ambulatory) but academically working at grade level. The other cerebral palsied child is moderately impaired with some learning problems and a hearing impairment. One child is microcephalic and also has nocturnal seizures. Another child in my room has a degenerative disorder.

Z is one child in my class who is a special concern of mine. He is an eleven-year-old boy originally presented into our program with the diagnosis of "failure to thrive" and developmental delay which includes such characteristics as speech and language deficits (he is functioning at a five- to six-year level), tactile defensiveness, social and emotional difficulties in dealing with himself in a group, moderate retardation (working at kindergarten through first-grade level) and general muscle weakness.

Z recently received psychological testing; the results showed that he was functioning at a low educable mentally handicapped level. Since he is eleven years old, the team decided that parts of his curriculum should be pre-vocationally oriented. Since he needs much reinforcement in his academics and in his visual attention to tasks, the goals are broken into two general areas:

Academic

a. reinforcing recognition of color words (red, orange, yellow, green) from his reading series in a meaningful way

b. reinforcing good visual attention (hand-eye coordination and visual attention in a group)
c. reinforcing left to right eye movements across the paper at a gross level for sensory input for reading

Pre-vocational

a. completing tasks with little adult supervision
b. copying a given model

PROCESS: To eliminate the excessive visual stimuli and the frustration of competition of a group, the following activity was done in the morning by Z alone.

Preparation:

1. Pieces of red, yellow, orange and green string were pre-cut and placed on a cleared table. The string was pre-cut due to Z's tendency to perseverate. On the table there was also a roll of masking tape and a model consisting of a wood block wrapped with the string.
2. Four scraps of wood with sanded edges were placed in a paper bag (to reduce visual stimuli). The edges were sanded so he could take his finger and trace the edges for tactile sensory input to familiarize him with the whole block and visually attend to his movements. One of his color words was printed on each block, where the first letter of each word was underlined with a green line to serve as a visual cue to start.

Activity:

Z took one block out of the paper bag. He traced the edges of the block, pointed to the color word and read the word. Then he was asked what he thought he should do.

Group activity: Since most of the children are very physically involved, we used small pans with raised edges to avoid excess scrubbing of the blocks of wood in the paint.

1. We did not have printer's ink so we used a small amount of tempera and liquid detergent. The colored string also corresponded to the paint we used and provided visual cues to keep the colors separate and to promote group sharing.
2. I demonstrated the process of pressing the block (not scrubbing it in the paint) using a flat hand. The use of a flat hand is recommended by physical and occupational therapy programs.
3. The children were given large sheets of newsprint (18" x 24") and allowed to experiment with the media. To incorporate one objective from our social work group, the children were encouraged to share the paint and to take turns using the different colors.
4. After five minutes the children were asked to choose two colors to make rows across their paper.

5. Finally we discussed what color would come next in any sequential patterns which might occur.

Results:

I told Z prior to the lesson what we would be doing (because his auditory memory is his strongest area of learning). I also hoped that this would enable him to participate in the group more.

Individual Work:

Z read the color words from the blocks with no difficulty and immediately proceeded to wrap the corresponding colored string around the wood. When asked why he chose that color of string, Z said that was what the word told him to do. Initially he just wound the string like a thread on a spool but then examined the sample and unwound his work. It was much effort for Z to wind the string so that he covered each side at least once because he twisted his hands and arms, not realizing that he could rotate the block of wood to achieve the same results. He began experimenting more with each block and on the last one he was rotating the block with little difficulty.

He had some difficulty taping the loose end of string to the blocks. When he finished, he just stuck the tape in the middle of the wood with no regard for the loose end. Shortly afterwards he complained that the string was coming off. When asked what we could do to make it stay, he remedied the situation with another piece of tape.

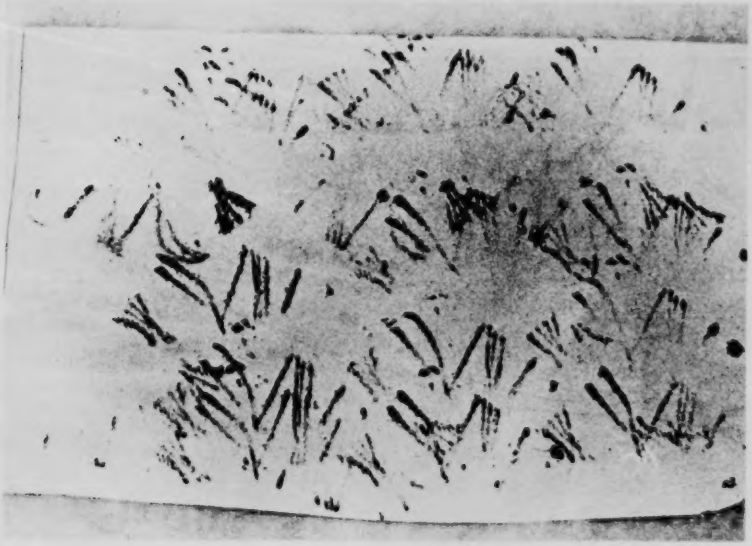
Group Work:

Z wanted to get the paint ready for the class but had difficulty since the color words printed on the tempera bottles were all in capital letters and he has only read them in lower case letters. Although he can recognize all letters of the alphabet, there was no transfer of skills. He unscrewed the tops of the paints to find the four colors that we would be using. After I poured a small amount of paint and added the detergent into the pans, one of the children asked why we were only using a little paint and detergent. As I explained, I noted that Z was staring at the ceiling and playing with the tape on his wood block. During the initial experimenting time, Z did not cross mid-line. Since the paper was perhaps too large a space for him, I cut the paper in half. Z wanted me to ask another child to change colors with him. I reassured him that he was capable of doing it himself. He proceeded to ask one of the more accommodating children in the class to make the exchange, which was done with no difficulty. He was then encouraged to fill the paper with a pattern which resulted in #1. Z left the group complaining of a headache and asked to do it the next day for his individual seatwork.

The next day Z asked to start on the printing. He said that he would get everything ready.

Results:

1. Z read all the color words correctly from the tempera bottles without any aids.
2. He prepared the paint and detergent mixture as I had, even though he did not seem to be paying attention.
3. Given paper with a green "go" line drawn on the left and the red "stop" line drawn on the right, he kept in rows and on the next sheet he began to experiment with color.
4. Finally he copied a pattern changing planes from the model, in the vertical plane, to his paper, on a horizontal plane, with no assistance or supervision.



These prints were made by an eleven-year-old boy who is enrolled in class for physically handicapped students. This print-making activity integrated art with reading readiness and prevocational skills. The prints show the boy's progress in gaining control of his motor activity and his understanding of alternating patterns.

Resources:

Arts for the Handicapped Workshop, Illinois State University, 1978-79.

Ayres, A. Jean, Ph.D., *Sensory Integration and Learning Disorders*, Los Angeles: Western Psychological Services, 1974.

Litwin, Barbara. Principal/Supervisor of the Physically/Multiply Handicapped Program of Lake County.

Mills, Dyann, Occupational Therapist Registered, Physically/Multiply Handicapped Program of Lake County.

Shiraga, Susan, Occupational Therapist Registered, Physically/Multiply Handicapped Program of Lake County.

Witthoff, Carol, Social Worker, Physically/Multiply Handicapped Program of Lake County.

Yepsen, Deborah, Speech and Language Clinician, Physically/Multiply Handicapped Program of Lake County.

ART AND THE SPECIAL CHILD

Martha A. Kichinko

Teaching Area: Elementary Art Including the Blind and Visually Impaired

In this report, the elementary art teacher adapted one of the Art for the Handicapped Workshop activities for use with upper primary visually impaired students. In this instance each student was given the same number of prepared cardboard shapes, thus eliminating the need to use scissors (Anderson, 1978) and still providing the maximum freedom for each student to construct his/her own unique sculpture. Later in the report, suggestions are made for ways of integrating the art activity with reading readiness and mathematics activities.

* * * * * * * * * * *

I have always believed that art has its extrinsic as well as its intrinsic values and that it is the task of education to develop the total child. It has been with great interest and enthusiasm that I have seen the recent developing emphasis on using the arts in equal partnership with what has been traditionally thought of as the "basics" in the school curriculum.

I teach art in a large, urban elementary school which houses kindergarten students and students in grades two through six. There are also several classifications of special education students housed in the building: behaviorally disordered, special needs pre-school and blind and visually impaired students. The principal, classroom teachers, specialists and support staff are cooperative, enthusiastic and child-centered in their approach to education.

Because I teach each class and therefore each child only once a week, my experimental art activity had to be more limited than if I had daily contact with the children involved. Because of other pressing commitments, I enlisted the help of the impaired vision specialist in carrying out the art activity.

The students involved in this art activity were three boys.

X is a blind fourth grader, age nine, who has been mainstreamed since he was in the first grade although he has attended art classes for only two years. In the art room it is necessary for an aide to be with him, or he does the activity in the vision resource room. He has no academic problems, but he has poor gross and fine motor control. My specific goals in this art activity for X were to develop tactile-kinesthetic awareness, fine-motor control, form discrimination and size discrimination.

Y is a nine-year-old fourth-grade visually impaired student who has been mainstreamed since first grade. He has no specific school problems other than a sometimes faltering self-image and sometimes recurring socialization problems. My specific art goals for Y in this activity were to develop eye-hand coordination, fine-motor control, size discrimination, form discrimination and awareness of parts to whole relationships.

Z is a twelve-year-old special student who, for lack of proper placement elsewhere in the district, is assigned to the vision resource room one-half day and learning disabilities room the other half day. Up until this year Z has been in either EMH or TMH classes. He was described to me as having minimal creative abilities and having had little opportunity for creative activities. Because of his unique placement, he does not attend art classes. My goals for Z in this art activity were to encourage him to develop a creative approach to the activity and to develop his ability to follow directions and to concentrate.

The art activity that I chose was geometric shape slotted cardboard sculpture, similar to the activity presented at the Art for the Handicapped Workshop. Each student was given twenty-five slotted pieces of corrugated cardboard: five rectangles, five triangles, five squares, five large circles, and five small circles. Directions given were minimal; only how to connect the shapes using the slots and the suggestion that it would be a good idea to decide in advance if the finished sculpture was to be tall (vertical) or long (horizontal).

Unfortunately, I could not be present while the students were involved in this activity but both the specialist in education of visually impaired students and the aide kept notes and reported these results to me.

At first, X (the blind nine-year-old boy) had difficulty in finding the slots and attaching one shape to another. After that problem was overcome, he approached the activity with interest and stayed with the process approximately forty minutes until he was satisfied with the results. He named his sculptures "Pluto MISLE" and "Marshin Car" (his spelling!). I think he was especially enthusiastic because this was a synthesizing process and most of his previous experiences with sculpture have been of the modeling type.

Y (the nine-year-old visually impaired boy) had a little trouble with balancing his sculpture but stayed with it and was proud of his results which he titled "The Wind Machine". He was obviously pleased with himself and with his accomplishment.

Z (the twelve-year-old non-categorical student) had difficulty in understanding the directions which were given orally and therefore only observed X and Y for the first few minutes. After observing, he

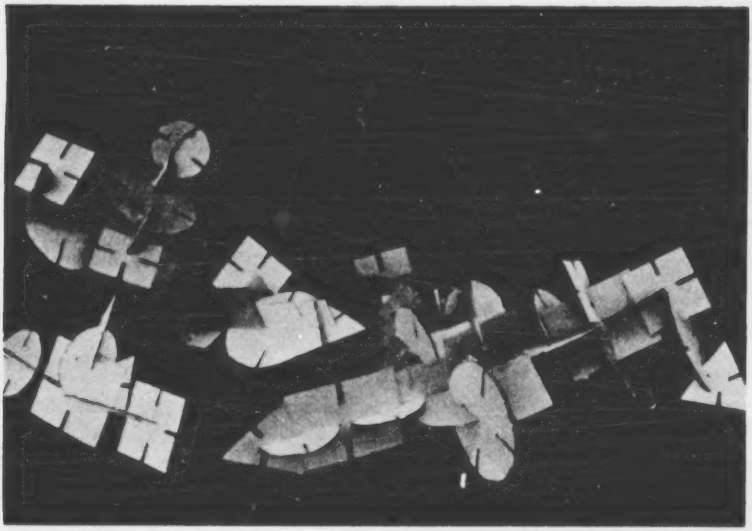
figured out what to do and joined the activity. He stayed with this activity for thirty-five to forty minutes, the maximum amount of time he had spent on any one task this school year.

These three boys enjoyed telling me about their sculptures when I was free to go to check with them. They asked that I plan more art activities for them.

One comment that the blind child made was that only Z could "really see" the sculptures. This was made in a matter-of-fact manner and not with any lament.

Y said that he really wasn't worried about his sculpture falling apart (the balance problem) because he could start over again. This implied more self-confidence than Y usually exhibits.

I was told that it was unusual for Z to stick with the activity and see it through to completion. The impaired vision specialist and her aide were impressed with the results of this activity and offered to carry out any others that I might want to develop.



These slotted cardboard shape sculptures were made by: lower left, a visually impaired nine-year-old boy; middle, a non-categorical twelve-year-old boy; and right, a nine-year-old blind boy. Each student was given the same number of pre-slotted shapes and encouraged to produce individual sculptural statements. This art activity can be integrated into reading readiness lessons (shape recognition) and mathematical activities.

Many modifications which would make the activity relate closely to math concepts seem possible. For the teaching of fractions the visually impaired student could be asked to sort the shapes and figure the proportion of each to the total number of shapes. It would be possible to see how many varieties of sets could be made with the shapes involved. If only different sizes of the same shape were used, the student could be asked to arrange the sizes from smallest to largest (or vice-versa) and to use them on the sculpture in that order.

I am indebted to Alice Miller, impaired vision specialist, for her help in this experiment.

VOCATIONAL EDUCATION ART PROJECT

Greg Ammann

Teaching Area: Business Education Including the Learning Disabled/Behaviorally Disordered

This report was written by Mr. Greg Ammann, a business education teacher of secondary students at the Illinois Soldiers' and Sailors' Children's School (ISSCS). Although Mr. Ammann was not a teacher of primary or intermediate special education students, he was included in the workshop. (Occasionally, in other sites, there was interest on the part of prospective participants who were teaching at the intermediate or secondary level. When we had space in our workshops, we opened up the enrollment to include these teachers.)

As we discussed the field assignment with teachers at the workshop site, Mr. Ammann initially was doubtful about being able to plan an art activity which could appeal to his secondary students and which would relate to his teaching area of business education. After discussion with the art staff at the workshop, it was suggested that Mr. Ammann might plan a poster activity centered around Vocational Education Week. The results were indeed amazing. Mr. Ammann incorporated several of the workshop art activities into his poster project. Additionally the student whose work he discussed was willing to come and personally explain her work to the workshop participants during the second segment. Unfortunately, Rita, Mr. Ammann's student, could not provide this face to face explanation due to other cottage commitments.

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I am the business teacher at the Illinois Soldiers' and Sailors' Children's School (ISSCS), Normal, Illinois. I work with learning disabled and behaviorally disordered children twelve to eighteen years of age. ISSCS is a residential treatment center under the supervision of the Department of Children and Family Services and operates under a positive peer culture program.

Student Background

For this project I chose to center my attention on Rita. Rita has been at ISSCS since November 20, 1978.

Reason for Referral:[1]

Rita's stated goal is independent living. At the present time she does not possess the skills or motivation to succeed.

Rita was feeling sorry for herself because she was unable to succeed in independent living. She had no suitable place to live, no job or possibility of finding one and no source of income or emotional support. She dropped out of school and could not return until the second semester.

Rita is a person with a low self-concept. She has problems communicating with unfamiliar people and often prefers to give up on a situation rather than try to change it. After several unsuccessful placements, Rita was referred to ISSCS.

Progress Report:[2]

Rita is seen as a potential positive leader in her group, at times confronting others in a positive way and at other times becoming easily aggravated, tending to handle problems by yelling and hitting. Rita will withdraw from the group when upset rather than talk about her feelings. She shows difficulty in expressing herself verbally.

Rita is at the fifth-sixth-grade instructional level, although she was enrolled in the eleventh grade before dropping out of school. She is very sensitive about this and finds it difficult to accept help in school from group members that are younger than she is.

Rita has the following problems assigned: she is inconsiderate of herself and others; she resists authority; she is easily aggravated and she has a low self-image.

Statement of Goals

The following objectives were to be achieved as a result of this art project:

A. The student will develop better socialization-cooperation skills as evidenced by voluntarily working in a small group on the art project.
B. The student will follow through with the entire art project—gathering and assembling materials while working in the small group, and will give an oral report to peers.
C. The student will enhance her self-image by voluntarily giving an oral report in front of her peers.
D. The student will develop a better understanding of cashier skills as evidenced by her oral report in which she will explain her group's art project.

The art project was set up for a time period of one week. The assignment was to create posters which would be used to promote Vocational Education Week. During this week, which is set aside at the end of each school year, the students have experiences in the following areas: gardening, landscaping, canteen, carpentry, cooking and a field trip in which math/science skills are stressed. The cottages rotate day to day into each area.

Rita was in the group to make the canteen poster. The people at

the canteen work as either waiters/waitresses or behind the counter. The waiters/waitresses must take the orders, total the bills, and collect the script money. The people behind the counter must double-check the bill totals and amount of script money and give back the right amount of change.

For this art project, Rita's group made a collage in which food and money are shown. Magazines were brought in and we also used tin foil on poster board to make the collage. The girls wrapped the foil around a piece of poster board, drew designs representing dollar amounts with dull pencils and then colored them in with magic marker. These designs were added to the collage. To title their poster, block printing was used. The titles were engraved into sheets of styrofoam and then rolled with ink and printed onto the posters. Difficulty was encountered in the printing process. Many did not understand why the letters had to be done backwards. Some required only a verbal explanation. Others engraved the letters forward and printed before it became obvious.

Rita worked well the first day although she isolated herself from the other two girls in her group. This day was spent collecting pictures and cutting them. Some also started the tin foil designs.

At the start of the second day, Rita again started on her own, beginning work on a piece of poster board. I suggested to her that she should be with her other group members. She agreed to join the others. They began gluing their pictures and seemed to cooperate well.

The next day they finished their posters and were ready to title their work. They cut the styrofoam to size and lettered the pieces using a dull pencil. One of Rita's group members had had some experience with block printing so this process went well for them. There was a problem when it came time for the actual printing to be done. They did not make a test print and their first attempt was on the poster itself. The print smeared and the letters were illegible. Rita's first reaction was to quit and throw it out. The other two girls convinced Rita that the poster could be repaired. They covered the mistake with more pictures and cut another piece of poster board to title. This would then be attached to their collage.

We began the next day with printing again. This time each group tested their prints first, learning from the mistake Rita's group had made the previous day. The posters were completed on this day.

I asked Rita if she would like to give an in-class oral report about her group's poster and she agreed. I asked her if she would be willing to come into the workshop and talk about the posters. She was a bit skeptical. I told her it was completely voluntary. She agreed to do this but I asked her again the next day to assure that she didn't feel she was being forced. She was a little nervous so I told her that it didn't have to

be long, just a minute or so, and that I would help her with it. She agreed, and I made the arrangements to have her be present, barring any difficulties.

"Canteen Poster" was made by Rita, a teen-age girl with learning disabilities and behavior disorders working at the 5th-6th grade instructional level. She used collage and printing skills to design a poster to promote Vocational Education Week.

Results

Objective A: The student will develop better socialization-cooperation skills as evidenced by voluntarily working in a small group on the art project.

Met. Except for the first day, Rita worked with the group in a cooperative manner throughout the project.

Objective B: The student will follow through with the entire art project—gathering and assembling materials while working in the small group, and will give an oral report to peers.

Exceeded. Rita did not give up on the poster when the printing mistake was made, although this was her first reaction. She was convinced that it could be repaired and then continued. In addition, Rita is scheduled to give the oral presentation in front of the workshop.

Objective C: The student will enhance her self-image by voluntarily giving an oral report in front of her peers.

Exceeded. Rita is scheduled to give the oral presentation in front of the workshop, a group of adults with whom she is totally unfamiliar. A successful experience here should greatly help to improve her self-concept.

Objective D: The student will develop a better understanding of cashier skills as evidenced by her oral report in which she will explain her group's art project.

Met. In Rita's oral presentation she explained the operation of the canteen, including the duties of both the waiters/waitresses and the people behind the counter.

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[1]Referral report to ISSCS, Susan White, Social Worker I, Field Office.

[2]ISSCS Progress Report to Susan White, Area Social Worker; February 13, 1979.

Resources

Ms. Liz Goering, Language Arts Teacher
Mrs. Carol Leisch, Language Arts Teacher
Mr. Bud Jenkins, Math Teacher
Ms. Debbie Aken, Art Teacher
Ms. Susan White, Area Social Worker
Ms. Marian Sheehan, Student Social Worker
Professor Frances E. Anderson, Workshop Coordinator
Assistant Professor Pat McAnally, Workshop Coordinator
Mr. Jose Colchado, Workshop Instructional Staff

SLIDEMAKING, CONSUMER EDUCATION AND ENGLISH: AN INTEGRATED ART ACTIVITY

Conni Schlee

Teaching Area: Special Education, Secondary Educable Mentally Handicapped

In this report, the teacher describes two adaptations of basic slidemaking activities that she integrated with her Consumer Education and English classes. The classes' reactions to the project underscore the validity of this approach, which does not emphasize sophisticated art skills but rather a maximum involvement in a process that has a high chance of success. Some art educators might question this approach. However, the editors feel that it is essential to have high involvement and to provide an art activity that is positively reinforcing to the students. Making slide lifts does provide this kind of high involvement with a low risk (and a minimal amount of refined art skills). The key in this kind of approach is the way the teacher can encourage students, once having learned the process, to go beyond and to begin to combine various images into a more unique artistic statement. However, even with this initial art activity, many design decisions must be made by the students.

* * * * * * * * * * *

I have always been interested in taking additional education courses because it stimulates my interests and I do a more effective job in the classroom. When I read the bulletin about this workshop, I signed up because I thought I might get some good ideas to motivate my students. I was a bit disappointed when I was told it was geared specifically for elementary teachers. At this point I was not about to be discouraged, and continued the workshop, hoping I could find some information I could utilize at the high school level.

I felt that nearly all the art activities to which we were exposed were in some way adaptable to high school special education classes. I especially like the theme of gearing the art activities to correspond with teaching the basics: reading, science, math and social studies.

The project I chose to try with my classes was making slides from magazines, catalogues and newspapers. We had been studying kinds of sentences: questions, statements, commands and exclamations in English class. We began the process with the idea that the students could choose a picture, make a slide and then write sentences to go with the pictures and identify the sentences by types.

The project turned out to have many other positive aspects than just writing and identifying sentences. The one aspect with which I was most pleased was motivation. The students were really excited about their slides. Interest truly ran high. We made the slides during fifty-minute periods (three different classes). The following day the students were very anxious to see the slides on the screen. Many of them did not turn out very well but the students seemed really excited about them anyway. They were very proud of their ability to make slides. We did the project in three classes (two English classes and a Consumer Education class) and the students insisted on seeing all the slides from all the classes.

It was a great experience in following directions and sequencing for the students. One of the most frustrating tasks for them was separating the contact paper from its backing. One of my classes has some racial overtones which surface infrequently in verbal hostilities but are generally there in feeling. This activity was a good experience in interstudent relations. The students forgot race and petty little things they did not like about each other. One girl, a loner in class with only one friend, suddenly became useful to everyone because she was the only one who could quickly separate the contact paper from its backing. For the first time, everyone was interacting positively with her. If a student would get an especially good slide made, the group would gather around that person and start asking questions about exactly what that person did to get his/her slide to turn out so well. They were helping each other and laughing together without discriminating about anything.

The following day we viewed all the slides as a group and reacted to each of them. Then each person claimed his/her slide. The students of the English classes went on to write sentences, stories or paragraphs about their slides. Some became creative and made up stories and others repeated experiences they had had. No one would volunteer to share his/her written work with the class. I was allowed to read some of the stories, but they did not want me to read their names. However, when we started getting some positive feed-back about the stories, they were interrupting with, "Read mine next."

The Consumer Education class used the slides as a take-off for writing ads. We were studying good advertising and questionable advertising. Some chose to make examples of good advertising while others decided to show bad ones. Again, everyone enjoyed the art experience and was more interested in the academic tie-in experience because of it. All writing was judged on an individual basis according to the particular student's capabilities.

My room has two large tables so we were able to handle the physical need for table space easily. It took me a while to find where to buy the clear contact paper and slide mounts. I brought in my own

iron and magazines from home. I enjoyed the project as much as my students.

The stories and advertisements which the students wrote follow. They are reproduced exactly as they were written to retain the flavor of each student's expressive writing. Because it was not possible to reproduce pictures of all the slides which the students produced, a brief verbal description precedes each student's story.

A Picture of a Blue Jay

One day I went to a camp for five days with all my friends. We had lots of fun and good food. We went summing and hiefing.

Two day befor it was over I saw a baby blue jay. It was stuck in the mud and had a broke wing and could not fly out of the mud.

I went down where the bird was. I got it out of the mud and fixed it and a friend of mine gave me her hat to use for a nest. We gave it bread and water.

Then the day came when we had to levea camp and the blue jay. We told the camp manger about the baby bird. He said that he will take care of it till it can fly. We said, "goodby, we'll be back to see you next summer."

The End

• • • • •

A Picture of a Gun

This is about guns. People uses guns to Rob. Some uses them to kill and hunt. but guns are against the law. Some people carry guns for protection, they use them practice at targets, guns are relly dangerous some people without a permit. Some people steal them and sales them.

• • • • •

A Picture of Lucille Ball

Lucille Ball is an nice old lady and in her younger days she was a pretty Little red head and she still is a red head. She is more like a Comedy Movie maker. and she makes and made pretty funning movies. And I like all her shows.

• • • • •

A Picture of a Gun

This gun was used in a meder. The man used this gun to kill the president. they put the man in prison for 50 to 100 years. But the man brock out of prison 10 years later and a cop shot him and kill him.

• • • • •

A Picture of a Business Man

It look's like he works in a big office and he at a meading and his boss is talking about all the people not doing there work like they should and he's off in another world he might be thinking about the chest game he has to play with his boss tonignt and if his wife will have dinner ready so he will be all finish by the time he get there. and have some coffee & something to snack on. so his worry's are over he won the chest game and now he's happy.

the End

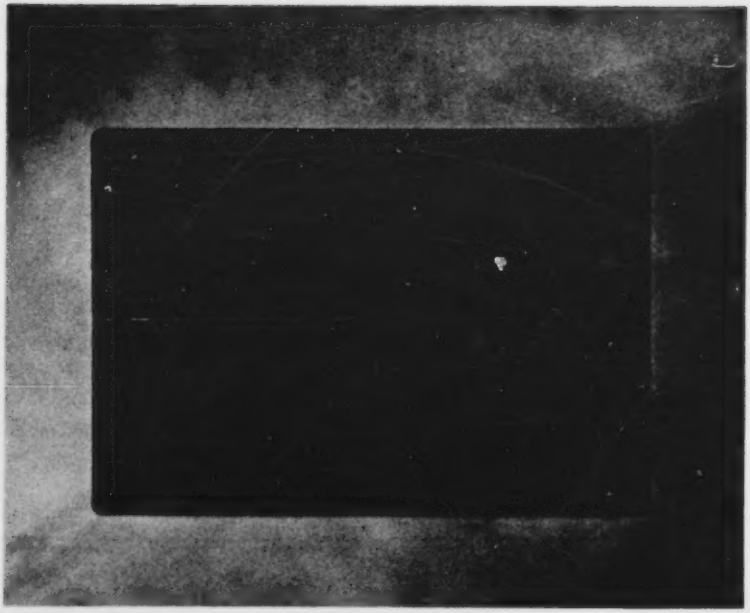
• • • • •

A Picture of a Woman and two Children

This is a lady with two children and one of her boys haves a disease call scarlet fever and she thing that he with suffer sone kind of brian damage from it and she dont no how to tell her husband about it. So she is going to wait untill she gets the reslts from the test at the hospital. to tell her family and husband.

• • • • •

This slide litt and the one on the next page were made by fourteen- through eighteen-year-old youngsters who are educably mentally handicapped. Each student was asked to make a slide, then write a story or advertisement to go with the slide.



A Picture of Super Man

Hey Kids

Wouldnt you like to be a strong as superman? Well now you can with Supermans new new vitam pills. Mothers super vitam pills carrys all the vitam your kid will even ever need.

• • • • •

A Picture of a Sun

I'm a symbol of summer.

I rise in the morning and keep it hot outside I hope summer hurrise and comes to you can go swimming. and get to ride Bikes and for go on trips to Leave springfield for a while.

• • • • •

Resources

Art for the Handicapped Workshop Series. 1978-79. Illinois State University.

THE PROUD DINOSAUR

Linda McDonald

Teaching Area: Special Education, Intermediate Educable Mentally Handicapped

Although task analysis (breaking down instruction into its simplest unit and then teaching the child in a sequential step-by-step approach) is an often-utilized method in special education classrooms, art educators may not be as familiar with the term or the process. In this report, task analysis was a very successful approach to instructing an intermediate group of educable mentally handicapped students in how to draw on aluminum foil. This account also demonstrates the powerful impetus a successful art experience can be to encourage verbalization and public speaking.

. . . . . .

In working with educable mentally handicapped students, I have often found them to have poor self-esteem. The poor self-esteem often breeds the anger and frustration that can lead to the disruptive behavior that is so frequently associated with an educable mentally handicapped student. Therefore, I believe it to be essential to give each student a successful and rewarding learning experience upon which to build. Art is a most satisfying avenue through which to provide this successful learning experience.

Since I teach in a self-contained classroom in a regular grade school, I need to have art projects which can be fairly easily supervised and implemented. Although my students range in age from ten to thirteen, their mental abilities are approximately those of typical five- to nine-year-olds. It is very important that I do not insult my students by asking them to do "baby work"; at the same time, I must not add to their problems by asking them to do projects that are beyond their abilities. I have found that task analysis (breaking down an activity into the smallest steps) has been the key to assisting my students in doing an art project (of course, task analysis works equally well in many other areas). If the students are instructed in a very structured and specific manner, they do a much better job and are usually very pleased with themselves and their projects.

For example, while teaching a science unit on reptiles, I found that my students were not gaining a great deal from the text alone, so I decided to incorporate an art project (the Art for the Handicapped Field Assignment was a great incentive). My goals were to have each

student show three major characteristics of a reptile in their drawings; to develop better fine-motor coordination; to improve spelling, writing and grammar skills; and to strengthen speech and language skills. All of these goals were met by twelve of my students, and at least two were met by the remaining four students.

The art project that I used was one that we did at the Art for the Handicapped Workshop. It consisted of drawing a picture on aluminum foil and then coloring the picture with permanent colored markers. The first thing I did was to review reptiles and the three characteristics that I wanted the students to depict in their drawings, which were scales, backbone and lungs. We discussed ways to show these traits; i.e., if a reptile was drawn in water, the child could draw its head above the water to show that the reptile has to breathe *air* with its *lungs*. Secondly, I had each student draw the reptile of his/her choice on a sheet of paper the same size as the foil that he/she would use later.

After each student and I checked his/her drawing to see if he/she did include the three major characteristics, I did a step-by-step demonstration of how the foil pictures were to be made. The students were then shown how to blunt the tips of their pencils so as not to tear the foil. Then I passed out the sheets of foil, and a student passed out the pieces of smooth cardboard. The students were instructed to place the cardboard in the center of the sheet of foil and were told to fold one side of the foil at a time over the edge of the cardboard. I went to each student to check the foil and tape it down. Some students had not pulled the foil all the way to the edge of the cardboard. (I will avoid this the next time by giving more specific directions and by checking after each fold is made.)

Before the students started drawing, each of them used their blunted pencils to make a line on my sample. In this way students could test how hard to press their pencils into the foil-covered cardboard. If they ripped the foil, they could practice drawing with less pressure before they started on their own projects. Providing practice time and a chance for trial-and-error learning is sometimes overlooked in the acquisition of fine motor skills. The students then drew the reptiles onto the foil. After we again checked to be certain the three features of reptiles were being emphasized in each drawing, the students colored their drawings with permanent markers and, in some cases, titled their work.

The results of this project were most gratifying. Not only did each student have a piece of art of which he/she was very proud, but also academic progress was made. There was not one torn piece of foil in the entire group of drawings and every student could name three major characteristics of a reptile. The following day each student (some with much assistance) wrote a short report on his/her reptile.

After a brief conference with me about their papers, each of the students orally presented his/her report to the class. Standing in front of their peers and speaking was something that some of the students had never done successfully. Having their drawings as a "prop" seemed to give them the self-confidence necessary to accomplish this.

The drawing that I am including as a visual sample was done by Henry, a thirteen-year-old student who is partially sighted, reads at the primer level and has a serious speech and language problem. Henry was very proud of his drawing and received a great deal of peer approval as a result of it. I believe that the praise and his own pride gave him the courage to give his speech about his dinosaur. Although not all of the words were understood, everyone was amazed that Henry could put so many words together at one time. His closing was, "My dinosaur has a very tall backbone. He is a very proud dinosaur." Then Henry smiled; the smile of a very proud young man.

After studying reptiles in science books, in a film and through discussions, an intermediate EMH class drew their own reptiles on foil, wrote a report and presented it orally to the class. This picture is by a twelve-year-old male artist who titled it "The Proud Dinosaur."

DREAMS, HOUSES AND OTHER "MAKEABLES"

Sandra Elser Ciminero

Teaching Area: Art Including the Primary Multiply Handicapped

As this report unfolds, the reader is given insight into the imaginative thought and the creative problem-solving that a group of children with a variety of orthopedic and multiple handicaps produced. This creativity is manifested in the ways art materials were used and in the ways house designs were modified for specific purposes. The richness of the outcomes is a strong testimony to the high artistic "intelligence quotient" this group of children possesses. The teacher's own creative approach, we are certain, was itself a catalyst for this class and is a model worth emulating. Innovative ways in which this house-constructing activity was integrated with social studies and language arts are presented.

* * * * * * * * * * *

"Bessie and John are going to live on the first floor. Amy and Jim are going to live on the second floor." Question: "Are these people you know?" "Oh no, the people are makeables!" The attitude of "makeables" was an integral part of the creative atmosphere that prevailed as each child became motivated, captivated and amazed by his/her own creative growth during the activity. The activity in which they were involved was the creation of their own "dream house."

Whenever possible, an art project should become an integral part of the total experience of the child's world. Education is at its best when motivation becomes self-initiated. This particular project and situation provided such opportunities. Integration took several forms. The industrial arts teacher came onto the scene with the construction of the interior furniture. He assisted in cutting wood scraps or adapting them to fit the certain purposes of each child. This allowed the houses to be assembled in a shorter time since art is only one fifty-minute period a week. The homeroom teacher gave her full support to the activity by incorporating the houses into class instruction in science, social studies and English, which will be mentioned in more detail later.

A problem that is frequent with young multiply-handicapped children is the space problem. Because they are confined to wheelchairs or are inefficient in their movement through space, they are sometimes slow to develop spatial relationships. Therefore there are two aspects to my concerns: the integration approach into a total educational experience and the development of the concept of space

which is built up through two different lessons. The final results of both lessons displayed the use of sculptural space.

Originally, the students were introduced to wood sculpture and were presented with the option of making representational or non-representational sculptures through the manipulation of wood scraps. "What does this form suggest to you? How can you make this into something? and/or How could you put these pieces together to look nice?" At this time they learned to assemble individual pieces, creating a whole new object, and also learned to glue wood and to wait for it to dry. They had the option of decorating the sculptures by using markers and/or gluing felt and beads to them. One outcome, a wooden figure with crutches (to depict a handicap), was done by a yet mobile boy with muscular dystrophy.

The concept of the "Dream House" dealt with the idea of a functional sculptural space (or architectural space). I did not particularly want their houses to conform to the "house image" with which they were familiar. Rather, I encouraged the students to build a structure that could encompass any element of invention that their minds could produce.

In the stimulation period, we discussed the possibility of making a sculpture in which to live . . . thus the house was conceived of as a sculpture. I had a fairly diverse collection of photographs depicting almost every kind of house (or shelter) that exists . . . houses on poles (above ground or water), igloos, lighthouses, windmills, mud houses, cave houses, traditional and modern houses, etc. We pointed out the unusual characteristics in these examples . . . and before long the class had developed some interesting ideas of how they wanted their houses to look. The students were encouraged to think of their houses as their "dream house."

Each of my six students had a college volunteer to follow their specifications and to aid them in areas in which manual skill was involved that was beyond their capabilities. All cutting of cardboard was done by adults with a paper cutter or scissors, but the cardboard was first premarked by each child according to his/her specifications. Pre-cut shingles and rug swatches were available along with floor tiles, assorted wallpaper, assorted tubes, felt scraps, cardboard, tape, glue, scissors, markers, paint, brushes, etc. They had all sizes of boxes from which to choose, including round oatmeal boxes. The houses were assembled with glue and tape. The volunteers were helpful in holding the cardboard in place while it was being taped and in gluing the inaccessible places. One of my jobs was to provide the "roving exacto knife" which cut open windows and doors that the children drew on their houses. They put a lot of thought into these elements. Cardboard strips were bent to form stairs. Soon, some of the comments were: "I'm going to put a windmill on my house." "Well, I'm going to

put a lookout right here and you can see all the way through my house."

There was no element of copying present among the children. They became so involved and excited during the process that ideas flowed spontaneously and did not have to be borrowed from each other. The houses showed great variety. Each house was built using the boxes in different ways, and each house had different sizes and shapes of windows and doors. About half of the class included shingles and stairs. Problems were solved with creative ingenuity. One such problem arose with the question, "If there are no stairs, how does one get up and down?" The solution will be described later.

The following section will give the age and handicap of each child along with a description of their house and any problems they faced. Finally, what each of them had to say about their house will be presented.

Peter is a six-year-old with cerebral palsy. He is hemiplegic on the left side and has extreme vision problems. His house has three levels and an A-line roof. One tall red and one tall white chimney emerge from the roof top. Two other chimneys poke through either side of the shingled roof and are positioned in different ways. He included a windmill at one end of the house at the top, and the bottom level functions as his garage. His main problem is that he must look closely at everything he does. When Peter shows you his furniture, he quickly and excitedly flashes each piece in your face and exclaims, "A rocker! A counter! A slide! A cupboard! I glued them together! You love it? This is a slide and a curve over the end of the stairs for the people." When a visitor came in, he exclaimed, "See that three-layered house? It's mine! I painted it! Blue, yellow, white, red! I made up my own ideas. I made the windows and I even made a deck and a door to go out. I want to show you a problem. A door opens out in the air! (a second-floor door). Maybe someone could parachute and fly down. When he lands, the parachute lands on top of his head. I want to make a parachute. How do you do it? Mrs. C., I have a great idea! Maybe we could make a fence out there."

Michael is six years old with cerebral palsy. He is a mild spastic quadriplegic with severe speech involvement. Unusual characteristics of his house include two long tubes which poke out of either side of the A-line roof, which he explains are telescopes. "You can see the moon." His TV is drawn on the ceiling so he can watch TV in bed. There is a long tube extending the length of the roof (inside) which is a secret lookout, an especially beneficial addition since all of his "buddies" will live in this house with him. He has two large picture windows and even added a hanging chandelier downstairs.

Mary is seven years old with cerebral palsy. She is confined to a wheelchair with spastic quadriplegia. She explained that her house

was for a fish that presently lived at her grandfather's, but that her fish would probably live in the kitchen of this house. She included a drawing on the wall which she explained, "That's a picture on the wall. See, I wanted a picture on the TV screen so I could pretend I was watching TV. But I couldn't (metal screen), so I made a wall painting instead." She also drew in detail on some of her furniture.

Freddy is eight and one-half years old and has muscular dystrophy-Duchenne Type. His three-level house is attached to a round oatmeal box and supported by a stick. There is a doorway between sections. He chose to paint some of his furniture.

David is a six-year-old with cerebral palsy. Although he is a spastic quadriplegic, he is able to move slowly with crutches. His house is unusual because his second floor opens onto a different side from the first floor. He covered some of his furniture with felt. He explains, "I put wallpaper up here so you don't have to roll into the wall and go back to your bed. This is a bench with a slide, but it's also a double stairs. It's many things." Although he painted his house red, white and green, he calls his house a "white house."

Jerry is nine years old and has mild cerebral palsy. He has quadriplegic spasticity with associated speech defects and some mental retardation. His love of dogs probably stems from a responsibility for caring for the family's pets and is reflected in much of the art that he does. Therefore his house was made for "Mr. and Mrs. Dog and their two kids, Porky and Fritz. They have to climb on top of the mailbox to get the mail (no stairs). They jump out the window to get down. They have to climb the house to get up there." His house is what he calls a "rainbow house" because he used multi-colored markers to make lines, squigglies, circles, squares and scribbles. Included in the design is a multi-colored target on one side at the top of the house. His two-story house is completely enclosed and accessible only through four large irregular-shaped windows on the first floor and one large window in the shingled roof which leads to the second floor. One window has a cardboard latch on it. Another window has a wallpaper shade. Outside he included a wire basketball hoop attached to a wooden stick on the wall. Jerry likes to hurry through everything, and therefore, he was the first done. But he did work diligently for a long time.

All six houses are extremely unique and reflect each child's personality very successfully. Each construction reflects much thought and pride.

Motivated by the children's enthusiasm and sense of accomplishment, their homeroom teacher developed her social studies and language curricula around the houses. In the classroom, they would study themselves in relation to their family and their houses; make a "me" book which would include their house; compare

This is one of the very unique houses constructed by a class of primary multiply-handicapped children, ages six to nine years. The class studied various types of housing and shelters before beginning their own work. This art activity was also integrated with language arts, social studies and industrial arts through a team approach in which the art teacher worked very closely with the industrial arts and special education classroom teacher.

the differences and similarities within the structures of the houses, and generally become more aware of who they are. Later in the social studies class, they would learn the location of their house on a large map. For this final aspect, large sheets of paper were laid down and the students decided where they wanted to place their houses. Then property lines were drawn; roads, sidewalks and street signs were also drawn. They were encouraged to relate their houses to other houses and to a community. In language, they were to tell about their houses in sentences and write a poem about their houses (learning to

describe something). Because of the integration and the great enthusiasm and spontaneity on the part of everyone involved, this has been a successful and total educational experience for the students and the teachers.

The greatest reward of teaching is being a part of a child's spontaneous enthusiasm. When a child chants, "Yah, yah, yah, we have art today!" all the way to the art room, or when another exclaims, "Mrs. C., this is my day!", you know it's all worth it!

Resources

Most visual aids I used were architectural, taken from various magazines which I keep in my resource file. Others were pictures from *Informative Pictures Publishers*, Grand Rapids, Michigan.

Booklet, *Colleen Moore's Fairy Castle*, Museum of Science and Industry, Chicago.

A History of Doll Houses, Flora Gill Jacobs, Scribners, N.Y. 1953.

Inside the World of Miniatures and Dollhouses, Bernard Rosner and Jay Beckerman, David McKay Co., N.Y. 1976.

All About Doll Houses, Barbara L. Farlie, Bobbs Merrill, N.Y. 1975.

Antiques in Miniature, Katharine Morrison McClinton, Scribners, N.Y. 1970.

THE BEAST IN THE BATHTUB

Donna Miller

Teaching Area: Special Education, Learning Disabilities

This report illustrates the results of integrating art with language arts. In this case, a construction activity emerged from the reading of a story. Not only was the group required to listen carefully to the story and include specific details, but also the students had to work closely in a team to solve their construction problems. (Teamwork is not always easy for a group of learning disabled students.) Finally, the special education teacher suggests several other ways of integrating this newspaper sculpture activity with reading skills.

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I am a learning disabilities resource teacher serving two schools each day in Springfield, Illinois. I chose to do my project at the morning assignment, Wanless Elementary School, which is a kindergarten through sixth grade center. The school population is almost four hundred students with approximately forty percent of the children living in or around the housing projects. I think this fact is necessary to note because aside from the perceptual deficits on which I concentrate, I also have to remember most of these children lack the exposure to many of the basic childhood experiences which contribute to a successful school career. This knowledge sheds a different light on the way I can effectively teach.

Eighteen students come to my resource room each morning. The majority of my groups average from two to four students per session, but the group that participated in the experiment consisted of five 5th and 6th grade boys. Our sessions last for forty minutes and we meet daily. Three of my young men have serious receptive and expressive language problems. With these problems they may have difficulty following directions, understanding what is said to them or expressing their own ideas and feelings. They all have some degree of visual memory problems (remembering what they see or read), and all have reading levels ranging from mid-second grade to low third grade. These below-level reading skills add a motivational problem to their other learning problems.

I wanted to find an activity which would motivate these boys to read, promote verbalization and recall details relevant to the art project. I went to the school library and found a short story written by Kathleen Stevens entitled *The Beast in the Bathtub*. Briefly, it was

about a boy who lived with an imaginary dragon-like beast. They took baths together, had pillow fights and pulled tricks on mother and father. The author gave hints to the beast's appearance in different segments of the story. For instance, we found that the beast was large, but not too large to fit in the bathtub. Like all good beasts, he was green, had a space between his front teeth and had a large scaly tail.

After reading the story (which was well-liked by all the boys), and working on vocabulary, I disclosed their "secret mission." They, as a group, were to build this beast. Materials which they were allowed to use consisted of newspaper, masking and scotch tape, green tissue paper, tagboard, green markers and glue. The only requirements I insisted upon were that the beast must fit the description in the story and all five boys must work on the construction of it. (Of course, I always had some of the old dreaded paper work visible on my desk as an extra incentive to participate.)

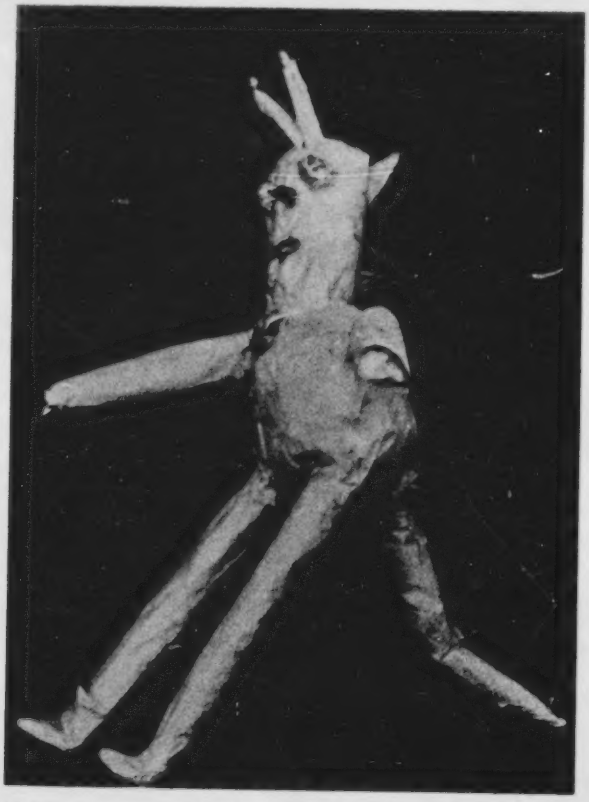
As they began working on the project, there became a natural division in the group. Two boys with more leadership qualities began to form the body with crumpled newspaper and masking tape. The other three boys became "detail people" who took instructions from the bosses, cut tape, made scales and roled newspaper for the arms and legs and head. As a group, they worked well together.

The only role I wanted to play was that of the resource person. I would help if it were absolutely necessary. It became evident to the group that I would not tell them what to make or how to construct the beast. A couple of boys constantly kept asking me questions which required a decision on my part. My only response to them was, "Don't consult me, consult your team."

As the boys developed more confidence in their situation, I was amazed with two things: how little they needed me, and the problem-solving techniques they were acquiring and using effectively. If they ran into a structural problem, they would consult with each other and choose one of the suggested techniques. For example, the boys were stumped on how to attach the tail to the rest of the beast. Almost everyone had his own idea. Finally, they decided on a combination of the best ideas. The tail was stuffed with newspaper until it was stiff. Then, using one of the boys as a model for the beast, they experimented with various ways of attachment. They finally built out the back of the beast and taped the cone-shaped part of the tail to the attachment. This made the beast sturdy enough to support its own weight. This project provided the necessary environment to enhance that type of confidence and decision-making ability.

At the end of one week, the boys had constructed a green beast with two legs, two arms, a long tail with scales, a rather lopsided head with horns, and tiny feet. In the beginning the beast was able to stand by itself, but as time went on, he needed further assistance from a

chair. The group had met my requirements and was able to use their own creativity while working.



This newspaper sculpture is a character from Kathleen Steven's short story *The Beast in the Bathtub*. This activity included remembering details from the story to include in the sculpture, reinforcing body image, constructing, and problem solving on the part of a team of fifth- and sixth-grade learning disabled students.

Aside from the decision-making abilities I already mentioned, I was also pleased with the group's interaction and support of one anothers' ideas. They were congenial at all times, and there was never any name-calling or arguing. The group was so pleased with their end result that they wanted to tour the school and talk about the beast they had built. As a follow-up activity, we plan to tape record the story for the classrooms. To do this, we will need to work on oral reading skills and expressive reading.

This project was accepted so well by my students, faculty and the rest of the school population that I have decided to use similar ideas with other resource groups. The motivation which is generated cannot be explained, but must be experienced. I hope to "infect" other faculty members with my enthusiasm for tying in art with the academic areas—not only with the special child, but with the regular child. The possibilities are endless!!

Resources

Boatman, Mrs. Debra. Classroom teacher who contributed the green tissue paper.

Colchado, Jose D. *Activities in Art,* Development Copyright, 1978.

Stevens, Kathleen. "The Beast in the Bathtub." *Cricket, the Magazine for Children,* pp. 50-3, 1978.

RELIEF PRINTING

Rena Sereno

Teaching Area: Art Including the Elementary Learning Disabled

The art teacher in her report describes a "mainstreamed" situation which is becoming the norm in many elementary art classes. She makes a strong case for the benefits which art has in helping the learning disabled student improve his/her perceiving, attending, communicating, remembering and sequencing abilities. This report and the accompanying visual are an affirmation of the creative abilities of the learning disabled child and the gifted instruction of his/her teacher.

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As an art specialist, I teach at Prairie School in Naperville, Illinois, in a Kindergarten through fifth grade building with a pupil population of six hundred and thirty-two. Art is taught one period a week in a well-equipped art room. A forty-five-minute class is scheduled for first and second graders while third, fourth and fifth graders have sixty-minute lessons. All learning disabilities students are mainstreamed. In addition, two special disabilities teachers function as resource persons for these students, providing specific help.

The characteristics of the learning disabilities child, I believe, are not dissimilar to many children except that behavioral deficits are of such proportion that academic performance is adversely affected. My experience in the art class has been that when these children are helped to overcome their listening, attending and communicating difficulties, the quality of their creative expression is outstanding. In fact, art affords them the opportunity to improve perception, knowledge and skills in a direct way.

There are nine learning disabilities students mainstreamed into my art class from four sections of fourth grade, each with twenty-seven students. Since school has opened, we have concentrated on a unit on line and shape, experimenting with line and sound, space, texture and contour. This is our first extended project and it deals with relief printing.

The particular child on whom I wanted to focus is a creative individual who often has had problems in listening to directions and attending to the lesson without distraction. I will call him George. My goals for him are to have him learn the art process of relief printing and to have him successfully complete all parts of the project.

After discussing relief printing and displaying prints from previous years to entice the students, I showed them the inking plates, the tubes of ink and the brayers they would learn to use. At this point, George's interest was aroused. On the blackboard I wrote the three main parts of the assignment: Part I, the original drawing and the original drawing with all lines and shapes raised with string, toothpicks, tag board or rivers of glue; Part II, the crayon rubbing in many colors; and Part III, the two-color printing.

The drawing was on 12 x 18 inch heavy (eighty weight) paper and instructions were given to keep the subject matter large and simple. George started his drawing rather small, but when reminded that it would be too difficult to put glue on something that size, he drew his subject, a dinosaur, larger. White glue was dispensed in pointed plastic bottles for easy application, and all other materials were placed in containers on each table. George was eager to complete the gluing and put his original on the drying rack because the real fun was the rubbing and printing in the following weeks. To be sure the students had raised all the lines and shapes they wanted to print, I asked, "Will a pencil line print if you roll ink on it?"

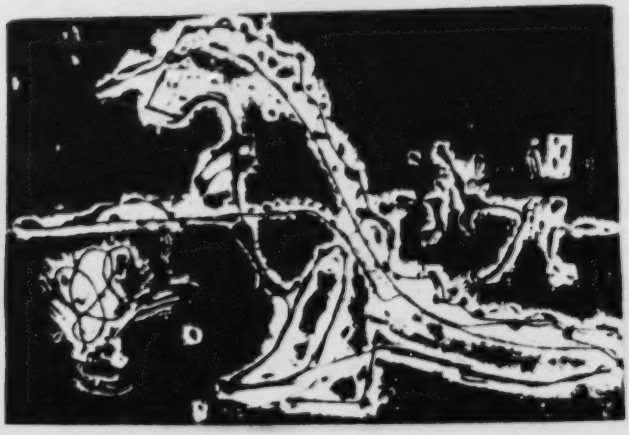
In a subsequent lesson, the rubbing was accomplished easily and quickly after a simple demonstration on light weight paper with broad flat crayons, making an exact copy of the original. George performed this task without delay.

The printing portion of the unit started with my demonstration. Organization was essential, especially at this point. All materials and tools had to be at hand, ready to be dispensed. Six printing areas were set up with ink (light and dark colors), inking plates and brayers. The paper for printing, in this case a package of twenty assorted "Fadeless" colors, was set up for easy selection. The demonstration was performed efficiently so that all could see and hear. George was right there, eagerly attentive. Each student had to select the color of paper and color of ink for the first and second or final printing.

George chose his paper and was first in line for inking his initial color. There was no evidence of his usual reluctant attitude. He definitely was interested in trying his hand at the brayer. He inked and printed without any further attention. When I checked again, he was in line for a second color. In his haste to ink again, he had chosen a color the same as his paper. I could sense he was unaware of the duplication in color. I walked by him and asked, "What's the color of your paper, George?" He looked down, paused, then suddenly exclaimed, "Wow!" as he quickly went off to select a more suitable contrasting color for printing.

Printing extended over two class periods. Each time, George was eager to join in the clean-up. He would ask to clean a specific color of inking plate and brayer. He had not previously shown much interest

in becoming involved in this part of the art class acuvities, he usually just sat back and watched the others.



George is a fourth-grade learning disabled boy. The raised glue print project was implemented to motivate George to listen to directions and to attend to the lesson without distractions. The study of line and texture was emphasized in the lesson.

He had now acquired a skill new to him, completed the goals of the assignment, and visibly enjoyed the process. He had added to his vocabulary such terms as inking plate, printing ink and brayer. Creative activities which involved a variety of materials and new experiences had encouraged his accomplishments. At various times in the project, he had to make decisions on his own and carry them out. His willingness to take responsibility in the clean-up work showed progress.

Every activity in the art room may not provide George the incentive that the relief printing project did. However, when George proudly handed in all of his completed project, he asked, "What's next?" When I replied, "Papier mache," he smiled happily.

WHAT JOYFUL LEARNING!

Rhonda McDaniel Downs

Teaching Area: Special Education, Intermediate
Hearing Impaired

Although the workshop was initially limited to the primary level, when space permitted, we extended the enrollments to junior high level teachers. This report is the result of one such junior high level field assignment.

This account is a fine example of the power art has to facilitate learning vocabulary. In this situation, the classroom hearing-impaired teacher teamed up with the art teacher during a science-related unit. This report and the following one by the art teacher demonstrate the virtues which a team approach can have in a classroom. It is also significant that on the basis of this one "experiment," the special education teacher is asking the principal to alter the art teacher's schedule so that more of these integrated art and academic lessons can occur.

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I am part of a team-teaching effort for a science program. Four special education teachers and one science resource instructor have put together a special curriculum for eighth- and ninth-grade students who have "special needs." The four classes have been combined into groups placed according to ability levels. These students include marked hearing impaired (HI), deaf learning disabled (LD), educable mentally handicapped (EMH), and behaviorally disordered (BD) students. These students range from having gifted abilities to being non-readers. The four teachers each take a group who achieve at basically the same level and adapt materials for that particular group. My science class consists of two deaf students (needing total communication), two hearing impaired students, four LD students and one BD student.

A major problem with my group has been developing science vocabulary. Recently we have been studying the weather and words like "realtive humidity", "saturation", and "psychrometer." The very size of these words scared my students! The art teacher, Wanda Riseman, and I decided to try to give the students some type of visual image with which they could associate their vocabulary words. Art itself provides a motivating factor for most of my students, as the art teacher has good rapport with them. We wanted to motivate the students in the study of weather and present science as something

other than big words and experiments. We also wanted to improve self-concepts and individual feelings of worth. The one BD student has several physical as well as social disorders. He has displayed various types of behavior, from being aggressive to being partially withdrawn. Lately he has started responding well to some physical reassurances and praise. I wanted to see if he would present his finished product in front of the group so that he would have some verbal interaction with them. We shall call this student H for this paper's purposes.

First, Wanda talked to the students about symbols and how we use them every day. She used examples that they would recognize like red for stop, a stick person with a skirt for a girl, and non-verbal traffic signs. Next, we took a list of the vocabulary words on which my class had been working for the past two weeks. We wrote one word and its definition on a slip of paper. Then we "passed the hat." Each student picked one word and definition. We asked each student then to make a "symbol" for that word. We wanted him or her to explain what that word meant to the other students with only pictures. Some students took right off on the project and came up with some beautiful ideas on their own. Some students required prompting and a few needed suggestions from us on how they could demonstrate their word.

H sat quietly until I approached him. Then he simply put his head down. We began talking about his word (psychrometer)—what you did with it, what it measured, how it worked, what it looked like. He still could not form a mental picture of his word. Finally I found a picture of a psychrometer from our reading. He began working as soon as I walked away. When he was finished, he threw the picture before me and sat back down. I studied it for a minute and then I asked him how we turned it without a handle. He gave me a sheepish grin and started to add a handle. Then he seemed dissatisfied with his results and *on his own,* he got another piece of paper and began again! The fact that H took enough time and pride to start over is reward enough. He usually has a short attention span or does nothing at all, but he completed his project without any more encouragement.

We collected the art projects and the next day I had each student stand up in front of the class and show his/her picture to the other students. There was a list of all the words on the board. We had each of the students write down what he thought that picture represented. When it was H's turn to show his picture, he acted disgusted with the whole thing, but one could see a hint of self-pride peeping through.

Next, we had each student get up again, only this time they had to *talk* about their drawing. They had to explain what their word was, what it meant, how it was used, what it looked like and anything else that would help make the others remember that picture with that word. This activity forced the students to communicate with their peers—even the deaf students. I only interpreted at the end of their pres-

entation to make sure that everyone understood their speech and signs. H was embarassed to talk about his picture, but he did reply with prompting (asking him questions about his drawing and nodding at his answers). When everyone had talked about his or her picture, we mixed up the pictures and had everyone number their papers 1-12. With the vocabulary words listed on the board, they had to match the work with its picture. The results were terrific! Ten of the eleven students got 100% (including H). The only exception was one student

A behaviorally disordered fifteen-year-old student drew this picture of a psychrometer during an integrated art and science lesson. The class was specifically working on science vocabulary and ways of visualizing particular words that were assigned to them.

who refused to participate and did not even turn in a picture. He got a 67% on his answer sheet, so even in this situation, learning did occur.

I am thoroughly pleased with the results and I have already had requests from my students to do more of our science words with pictures! We are presenting this "experiment" to our building principal in hope that something can be set up next year where the art teachers can have a period set aside to act as resource aides for the students with their academic subjects. What joyful learning!

Resources

Riseman, Wanda, Art Teacher at U.S. Grant Middle School, Springfield, Illinois.

Springfield Area Art for the Handicapped Workshop, (Frances E. Anderson, Jose Colchado, Pat McAnally), January 12, 13 and February 3, 1979.

LEARNING CAN BE EASY

Wanda Riseman

Teaching Area: Secondary Art Including the Learning Disabled, Educable Mentally Handicapped, Behaviorally Disordered and Hearing Impaired

As explained in the preceeding report, this account is by a middle school art teacher who enrolled in the Art for the Handicapped Workshop knowing that the material would not be geared to the age level of her teaching. This account is evidence of her concern and commitment to her students and to her own field of specialization. The editors felt it would be of special interest to the reader to see how two teachers could team up and work together solving some learning problems for special needs science students. The fact that this approach worked so well is a testimony to art as a motivational tool and to the commitment and expertise of the two teachers involved. We applaud their efforts and their results.

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Regardless of my personal philosophy that art should be treated as something more than a separate entity in education, I have been forced by the rigidity of scheduling at the middle school level to deal with it basically that way. For years I have campaigned for resource time to integrate art with other subjects, have been promised it, but consistently a heavy student load prohibits such an innovation at my school. All art classes are elective with learning disabled, educable mentally handicapped, hearing impaired, deaf and behaviorally disordered students mainstreamed into them.

An enriching and challenging opportunity occurred this school year with the arrival of a class of four deaf students to our school and into one of my classes. With the help of their teacher I was able to gain some knowledge of sign language so communication is possible, if limited. I watched with amazement as they developed skills in art and communicated visually with great facility.

The Art for the Handicapped Workshop gave me the incentive to investigate whether visually depicting a concept in another subject would make learning more meaningful for the deaf and at the same time be a catalyst for communication with other students with hearing.

Their teacher (also a workshop participant) has a remedial science class which meets during my preparation time. It is composed of learning disabled, behaviorally disordered, hearing impaired and deaf students. The difficulty of understanding science terms is a

commonly shared problem so we decided to tackle it in the following manner.

We first talked about "symbols" as words, names and signs that stand for someone, something or an idea. I then introduced visuals of international traffic symbols and the students related what the signs tell us to do through the use of visual symbols and the absence of words.

Their task was then introduced: to relate an idea to the rest of the class by using a "visual symbol" or picture approach. Each student then selected a science term and definition "out of a hat" and great secrecy was encouraged. Scrap paper was furnished for planning and then their solution was to be put on an 11" x 14" piece of poster board, using markers for color when desired. Without instruction to do so, they scattered throughout the art room, very protective of their secret mission.

Sue, one of the deaf students, received a slip of paper on which was written, "Evaporation: the changing of a liquid to a gas." At first

This visual example of "Evaporation" was drawn by a teen-age deaf girl. The drawing was done as part of a lesson in which students described visually the meaning of different scientific terms.

she looked perplexed, complained that it was too hard, then all of a sudden signed to me that she had a "good idea." Her picture consisted of a tea kettle of water on a flame with puffs of steam in the air above. Clearly the scientific concept made sense to her. She worked quickly and asked for another term and confidently began anew.

At the next class meeting we attempted to evaluate the success of the project with a written test based solely on matching the terms to the appropriate pictures. The results were similar, although slightly higher, than past subjective tests. We were not satisfied. Each student seemed to have a working knowledge of his/her own term but the others' terms were somewhat elusive. We decided perhaps the visual efforts should be shared verbally as well for more complete communication.

Sue's speech is understandable although she has a profound loss and naturally relies heavily on visual means to learn. She did well even in the first evaluation attempt with only four errors, but the more complete second approach yielded her a perfect score. Perhaps the most positive outcome of all was the improvement of Sue's self-confidence in using her speech. She was so proud of her work that she shared it without hesitation.

With the second method of evaluation, the class results were impressive, too. Of the eleven students in the class, ten had perfect scores and one had a D-. Ironically, the student who did poorly was the only class member who did not complete his picture. Could it be that his lack of participation in the total class effort resulted in his low achievement? The evidence is too scanty to make such an assumption but the involvement, pride and feeling of common purpose felt during this activity was an exciting experience for me. The students have asked for more, and, needless to say, more sessions integrating art and science will be planned for this group. Their response was enthusiastic and they felt "special" in a positive way. One student commented, "That was the easiest 'A' that I ever earned!"

THE FOUR "R's" (READING, WRITING, ARITHMETIC AND ART) PLUS SCIENCE

Mary Chilton

Teaching Area: Art Including the Mentally Retarded

In this report, the art teacher describes ways a book-making activity can make learning and reinforcing math, science, reading and expressive writing skills fun. Additionally, this group of students further developed many art skills through their work on the project. These skills included printing, folding, cutting, measuring, designing, identifying basic geometric shapes and stitching. As the reader may already know, these "art" skills are important to other academic learning as well.

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I teach art to middle school students in Geneva, Illinois, a lovely suburb about thirty-five miles from Chicago. In our school we have two classes of children with varying degrees of mental retardation. These children are drawn from an area consisting of five school districts known as Mid-Valley Special Education Cooperative. My project was done in the seventh-grade room of Ms. Colleen MacKay. The fifteen children range in age from twelve to thirteen and have abilities around the third- to fourth-grade level.

These students were working on creative writing and composition skills. They needed a place to put their personal thoughts, so we decided to make a booklet. The skills needed were many and varied. This booklet would provide an opportunity to help reinforce the classroom activities with measuring, counting, following directions, and shape and color discrimination.

The two books in which I was most interested were done by "Q," a thirteen-year-old with low third-grade ability who also has visual perceptual difficulties, and by "K," a thirteen-year-old boy. K has a mild form of cerebral palsy in addition to mental retardation.

The first day the class came to the art room, both K and Q were very noticeable. K was extremely excitable, was unable to sit still and was very vocal. Q was quite a talker, was restless and seemingly unable to settle down to work. Her lack of auditory discrimination was evidenced in her inability to comprehend and follow directions in a large group activity. The first thing we did was to make name buttons to wear in class so I could become better acquainted with the children.

On his design, K made fun of a boy in his group. I did not want to encourage K's anti-social behavior, so I did not make his button.

In the next art class, we began to discuss the many choices that had to be made, starting with the selection of wallpaper for the booklet cover. Next, the children had to measure the wallpaper so that the cardboard used for stiffening would fit correctly. Q had great difficulty in following these directions. This was a problem for her all along the way. After measuring and folding along the lines, we applied glue and pressed. This was especially difficult for K, who is quite hyperactive and wants to be in six places at once doing seven things. His behavioral pattern of verbal outbursts and hyperactivity caused definite negative peer reaction.

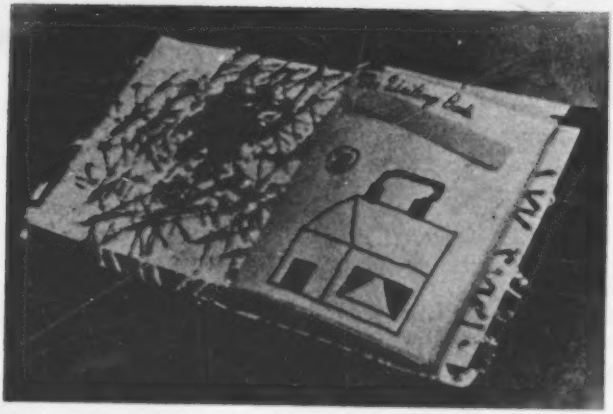
The next step was fun for all, but a problem for Q, who again had trouble with directions. We used geometric shapes and lines to make our block prints which were used for the inside cover of the books. The children experimented with color and shape before making their crucial decision on what to use. Q mixed the colors on the trays and blocks while others needed the pure colors. Needless to say, they were upset and did not hesitate to let Q know of their displeasure. However, Q was the one who discovered that she could make new patterns by twisting her block on the paper. This exciting discovery gave her an opportunity to demonstrate her abilities and to "shine" a little. From this time on, Q began to show more interest in her work.

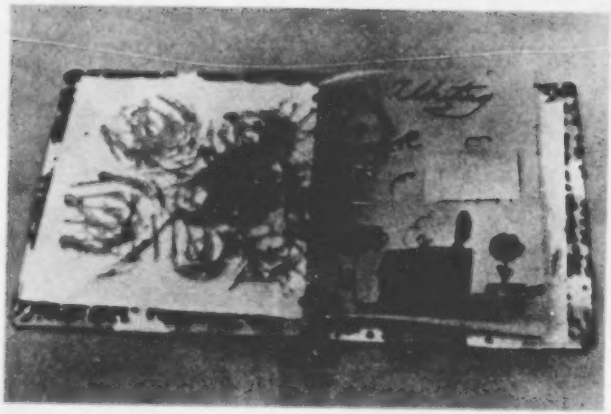
The class as a whole also showed a definite improvement in social interaction. They shared colors and string blocks and then all pitched in to do a super job cleaning up.

While the prints were drying, everyone got busy with spelling in order to plan the titles for their books. After some practice, each child wrote his/her title and his/her name in his/her book. The next discussion concerned a decoration for the title page. Everyone decided what he/she wanted and proceeded to use markers and colored pencils to complete his/her ideas.

At this time Q really became interested in doing a good job. Now she watched and checked with the teacher to be sure she didn't make mistakes. K also demonstrated remarkable self-control as he drew his house of two chimneys. He very carefully planned just the right places for the red accents.

Next the children had to count out twenty pages for their book, fold them and have them punched. Their last choice was a color of yarn that matched or contrasted with their book. They had to thread their needle, sew the book together, and then tie a knot and bow. Much to my surprise, K, who had earlier made fun of those at his table, now was anxious to help. He helped others to thread the yarn and held his finger in several knots. He stayed at his work area, didn't bother his neighbors and got the job done—all improvements over his previous





These books were made by two students from a class for mentally retarded children. One of the students is a thirteen-year-old girl with visual perceptual difficulties. The other student is a thirteen-year-old boy with a mild cerebral palsy involvement (the house with two chimneys). This project provided opportunities for various activities: measuring, gluing, block printing, spelling, writing, counting and sewing.

behavior. Meanwhile, Q was better able to follow the directions given her. I found that she was better able to comprehend the activity when given individual attention and help. She still finds it difficult to function when faced with many distractions and voices.

This was a successful project. We were able to develop math, science and language skills by means of a creative experience which made learning fun.

ART AS A POSITIVE ENVIRONMENT FOR THE LEARNING DISABLED

Jean Tamminga

Teaching Area: Elementary Art Including the Learning Disabled

This report focuses on some of the positive aspects of having learning disabled students integrated into a "regular" art class. We suspect a key factor in this successful integration is the good rapport between the art and special education teacher. Here, the art teacher relates the results of a very successful integrated art and social studies unit in which her sixth-grade students studied heraldry and created their own crests and related sack puppets. These two specific lessons were imaginatively prepared by the art teacher from two basic artistic processes covered during our Art for the Handicapped Workshop.

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Teaching elementary art in two Cicero public schools affords me the challenge of exposing four hundred students to the wonders of creativity and expression. These students range in age from five to thirteen years of age and include one group of intermediate grade learning disabled children who are presently integrated into a sixth-grade art class. Prior to this year the students in the learning disabilities class were a group unto themselves and I had them as a special class for three years. Accordingly then, I have had a chance to assess their progress over a long period of time and will include such observations about T and J, the two learning disabled students I have chosen to include in this study.

T, who is eleven-years-old and in the sixth grade, has evidenced a major deficit in visual modality (spacial orientation and sequencing). Information secured from the special education teacher reveals a gross motor-visual conceptualization problem, fine motor-poor body image laterality problems, and a slow auditory motor response. Socially, it was noted that T was slow to process social cues and, although not verbal, nonetheless was a participant. Integration was recommended in physical education, music, art and possibly mathematics. It was further stated that T needed an auditory teaching emphasis. My observations see T as a very imaginative, eager, industrious student, fully capable in all art media.

J is ten years of age and in the fifth grade. Records on J indicated a fine motor-laterality problem, inconsistent reversals and visual-motor difficulties. He, too, has a poor body image and poor spacial awareness. Like T, J has a problem interpreting social cues. J's auditory

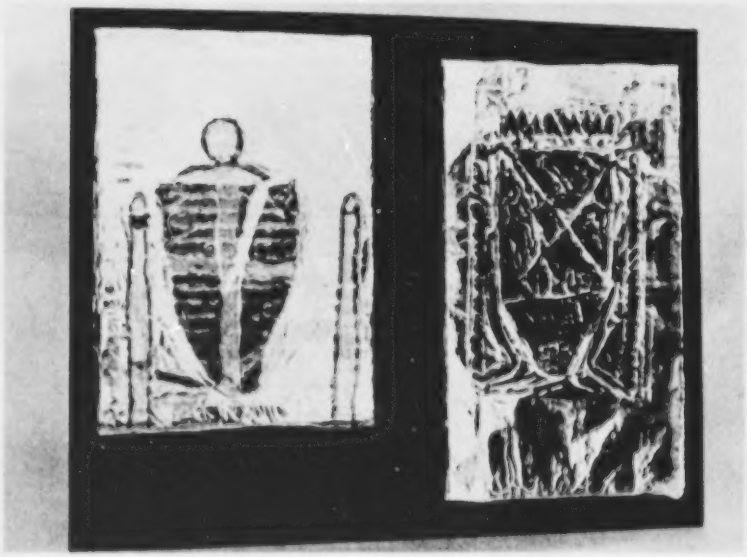
channel appears to be the strongest and it was recommended that he be integrated into art, physical education, music and library. My observations see J as a somewhat timid, yet eager, participant. Although J evidences some difficulties with manipulation of materials (e.g., cutting cardboard, pinching clay), he nevertheless completes a project with good results and is highly motivated in each task. Both T and J are integrated into my sixth-grade art class which meets for ninety minutes once a week, and they participate in the regular curriculum.

Included in that present curriculum as a result of the Art for the Handicapped Workshop, I selected two particular art activities for the entire sixth grade, Marker Drawing On Foil and Sack Puppets. The foil project, being showy and professional looking with its sparkling color, appealed to me and, therefore, I felt it would also appeal to the students. It is a success-oriented project—it looks great whatever the design! Besides that, the idea of this technique, combined with a personal crest, is unbeatable! Accordingly, the project was presented as making one's own personal "Heraldic Crest" (like knights of old), showing important facts about one's own heritage, personal activities and desires. The class was encouraged to design their own crest to depict ancestry, parent occupation, favorite activity and so forth. Sketches were made on newsprint, and after approval, cardboard and heavy duty foil were given to each student. Sketches were transferred to the foil, either by re-drawing (with pencil) or by placing the sketch atop of the foiled cardboard and tracing over the lines of the design. Once the design lines were etched into the foil, permanent marker coloring was applied as desired.

Every student had a successful project; T and J were no exception. T's crest reveals the snakes he likes to catch, his mother's work activity of sewing paper into books and his uncle's telephone lineman job. T planned his space well, a considerable achievement considering a major deficit was noted in his spacial orientation and sequencing. The step-by-step process of developing the art project certainly served to reinforce proper sequencing—discussing possibilities, planning an idea, sketching that idea on paper, securing materials, preparing cardboard (with the foil shiny side up and folded over the cardboard), taping, transferring the design to foil, coloring in areas, drawing texture lines on design and, finally, explaining the symbols to the viewer. T has shown remarkable progress in his art work since last year, when shapes were random, not contained, and when color was applied in blotches, not controlled. T was enthusiastic and industrious in this project, completing the example enclosed as well as a second, finished crest to take home, along with material to make a third.

J, too, eagerly approached his project. He chose to make his crest like that of the old English knights (a display was on the board). He

labored over his sketch of a bear copied from a large photograph. However, the bear apparently couldn't be contained in the space of the knight's shield so it was omitted on the final work. Nonetheless, his spacial awareness problem received a positive boost from planning the use of a given space and the experience of drawing small details benefited fine-motor practice, which J apparently needs. Like T, J took home materials to complete a second crest.



Two sixth-grade learning disabled students designed these crests as the result of a unit on art and heraldry. The particular combination of art materials (i.e., permanent marker drawing on "silver" foil) was especially suited to the social studies unit and was a strong, positive motivational factor.

The second project presented to the class was Sack Puppets. This project is a good introduction to the concept of the third dimension and emphasizes creativity. It also affords experience with a variety of media such as paper, pipe cleaners, felt, yarn and cloth, and it uses many techniques including cutting, pasting, bending wire, drawing and problem-solving regarding placement of parts.

In addition, while puppet-making requires thinking and planning, it also affords the element of spontaneity as development occurs. The ninety minutes of class time flew by as students enjoyed creating their puppets, which included Sesame Street characters (Big

Bird, Cookie Monster), Hawaiian dancers and drummer (yarn hula skirts swaying), blue-jeaned teen-agers, witches, angels, beavers, bunnies, and a shining knight and a winged dragon. The knight and the dragon were J's and T's and I managed to rescue T's dragon from being 'slain' in order to include the samples. Acting out little skits adds to motivation for creating the puppets in the first place. Of course, T's dragon, having wings as well as arms and legs, probably could have gotten away on its own. This puppet evidences remarkable symmetry in placement of body parts. T asked me to cut the pipe cleaners he selected (wire cutters or heavy scissors needed here), but he did all of his own assembly complete to the deep red, fire-spitting pipe cleaner jutting from the mouth.

J's knight puppet sports silver armour complete with helmet and viser. He asked me to cut the cardboard to support the shield. I also suggested the cardboard for the top part of the helmet which J covered the foil. From the Marker Drawing on Foil project, J remembered that he needed a *permanent* black marker to make the eyes, nose and other lines of the visor to stand out. J had placed the arms in good proportion and ready for action, with a sword in one hand and a shield in the other.

One additional important benefit from the puppet project was the social interaction it created. Each student enjoyed showing and sharing his creation to others, resulting in positive conversation. A compliment from one's peers is most rewarding.

In summary then, the two art projects tried were very positive experiences for the students and for myself. In view of the fact that T and J are included in a group of twenty-two children, they work pretty much on their own, except for the observations, suggestions and assistance given to all students. T and J rank among the most productive and enthusiastic members of the class. It has been exciting to see both of them gaining control over their individual visual and perceptual problems. Behaviorally, too, they fit into the regular class, relating very well with their peers in conversation and action.

That T and J have made such fine progress over the past three years is most certainly due to their dedicated special education teacher. She has encouraged a good rapport with me and that has undoubtedly been of benefit to the children. That same warm rapport also exists between the children and myself. Hopefully I've helped them see their world a little better through art and, after all, that's what education is all about.

Resources

Mrs. Kathleen McCauley, Special Education Teacher, Lincoln School, Cicero, Il.
Mr. George Capper, Principal, Lincoln School, Cicero, Il.
Activities in Art by Jose D. Colchado
Large display mural of English crests, magazines, pictures.
Completed examples of project to be done.

THE INVISIBLE HUMAN BODY

Stella Davenport

Teaching Area: Language Arts Including the Learning Disabled and Behaviorally Disordered

In this report the teacher presents an exciting variation on the life-sized portrait. Because the activity relates directly and concretely to the individual student, it has an added motivational factor. Through the activity, the student must research the internal body parts and their positions and proportions, as well as build on his cutting, gluing and drawing skills. Thus the activity is an ingenious integration of art and science.

* * * * * * * * * * *

As a language arts teacher, I work with a group of students between the ages of eight and thirteen. The children with whom I work have learning disabilities and behavior disorders.

The purpose of this project was to provide a student, John (not his real name), the opportunity to use art as a means to study the human body. John is nine years old. He is large for his age, has difficulty making friends, lacks locomotor proficiency and has poor eye-hand coordination. His work habits are poor and he is incontinent (after a physical examination, it was determined the latter is emotional and not physical).

My first goal in working with John was to find a time when the two of us could be alone to work on the art project. He had read the chapter in the third-grade health book and was very excited about starting the project. Once it was started he was very eager to spend any free time working on it. We did most of the work during recesses.

My second goal was encouraging John to think "big" and improve his cutting skills. Earlier in the school year he had difficulty in getting his scissors to cut paper (I tried the scissors and they worked perfectly); therefore, activities using the scissors are needed.

Another goal was to have him create something uniquely his own. This creation, I hoped, would lead to an understanding of the body parts and their functions.

In the Art for the Handicapped Workshop in E. St. Louis, leaves and melted crayons were sealed between waxed paper. So, using waxed paper, construction paper of various colors, magic markers

and glue, John made his own invisible body similar to the one in the health text.

I cut two sheets of waxed paper longer than John's height and overlapped them about an inch. A hot iron was used to seal the overlapped area thereby making one sheet of paper wide enough for us to trace around his body with a black marker.

Next the body parts were cut and glued inside the outline of his body. Usually several drawings of each organ were made. Although he tried, he constantly complained about his drawing skills. His first drawings usually were much too small to use (approximately one fifth of the size). He realized this when they were placed within the outline on the waxed paper.

I could see that he needed more guidance, so instead of giving him a large sheet of construction paper, he was given a piece that was approximately the size needed for the organ. He then tried to make the organ as big as the paper. This technique worked much better although he had to be constantly reminded to try to make it as large as the paper.

At times he became frustrated. When this happened, we would stop a minute to look at the example in the text and talk about how he might draw it.

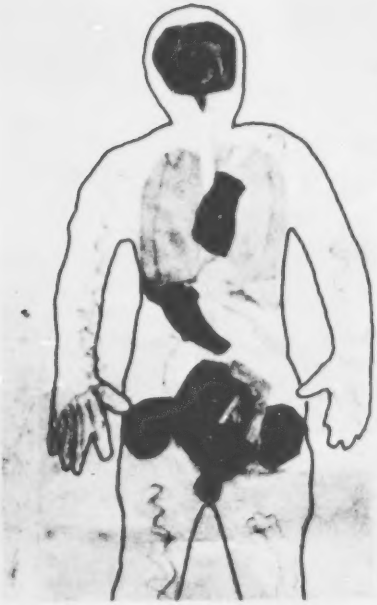
When the organs were drawn, he managed to cut them out but found it difficult to cut along the lines drawn. Near the end of the project he happily commented on his improved ability with the scissors.

The body parts (brain, larynx, stomach, lungs, heart, pancreas, liver, gall bladder, large and small intestines, kidneys and urinary bladder), each cut from a different color of construction paper, were glued in place. Red and blue magic markers were used to draw in veins and arteries on the legs and arms.

The entire sheet of waxed paper was then covered by two more strips of waxed paper. A hot iron sealed the paper together and John had his own invisible body.

A small example of each color of construction paper was glued to lined paper and the name of each organ written beside it to identify the body parts. Cutting these small pieces of construction paper was extremely difficult and when he became frustrated, he resorted to tearing instead of cutting.

The project helped John's self-concept. He proudly told other children who were curious that we were doing something special and would tell them about it later. Others questioned him about the project and this pleased him. It did enable me to spend time alone with him and give him the attention he seeks. Hopefully, this project improved John's ability to use a scissors and made the study of the human body more meaningful.



In this unique adaptation of waxed paper lamination, health, science and art were effectively and enjoyably integrated to enable a nine-year-old boy with learning disabilities to understand body parts and their functions.

BOY, WAS I SURPRISED!

Bonnie G. Watts

Teaching Area: Special Education, Intermediate
Trainable Mentally Handicapped

In this report, the special education teacher describes the results of a less structured approach to an art activity with a group of trainable mentally handicapped children, ages nine to twelve. It is a fine documentation of a "freedom within limits" approach and the way this approach can spark spontaneous expressive language in children. We commend the teacher for her willingness to try this approach—one with which many teachers may not always feel comfortable. The results of this approach speak for themselves.

* * * * * * * * * * *

As a special education teacher, trainable mentally handicapped (TMH) level, I teach at Douglas School, Springfield, Illinois. It is a public school which serves a population of around eighty-eight mentally handicapped students—ranging in age from five to twenty-one years old. The IQ levels of our students range from around fifty to fifty-five to anywhere below this. The faculty consists of seven teachers, and each has a self-contained classroom in which socialization, self-help, language skills, basic readiness skills and all daily living skills are stressed. We have a traveling art teacher one day a week, a traveling music teacher two days a week, and a traveling physical education teacher who is in the building each morning for two hours. We try to incorporate these various classes into our regular work since each "special" class is not provided daily.

My classroom is comprised of ten TMH students ranging in age from nine to twelve years old. Besides having low intelligence, some of my students also have problems controlling their fine and gross motor skills (difficulty walking, keeping balance, difficulty eating, cutting, pasting, coloring) and problems controlling behavior (inability to control feelings of frustration, etc., thus they "act out" by hitting, spitting, throwing chairs). Most of my students have relatively short attention spans and some have unintelligible speech at times.

Many times we do "art" projects throughout the year. Generally, they are things done to reinforce skills we are stressing—color recognition, coloring, tracing, cutting, gluing, sequencing, size relationships and shape recognition.

Because of the insight gained from our first Art for the Handicapped Workshop, I decided to be more "hang loose" in my approach—with amazingly wonderful results! Jose Colchado began our workshop session by "placing our groups on another planet." He allowed us to create a creature using newspaper and our imaginations—the only dimensions given us were time and our own creativity. We had basic information to create a being from newspaper which could survive in given conditions. Surprisingly, all groups did very well. Therefore, I decided to try this type of art activity with my trainable mentally handicapped class.

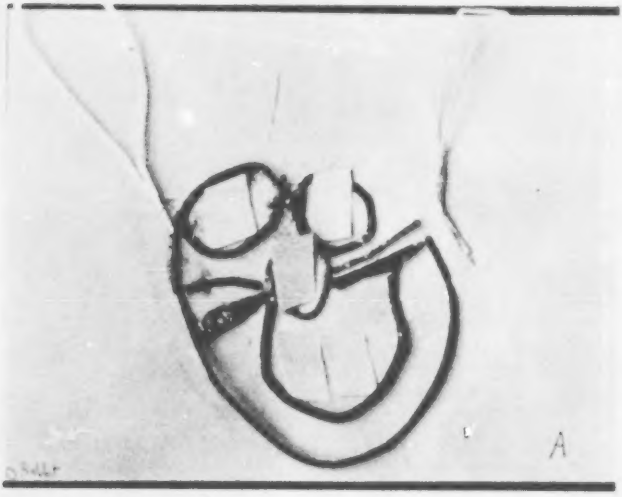
"The Zany Zoo" book was read to my six students. Attendance due to weather provided another reason to explore a new idea! I then had the students retell the story to each other so I could determine their retention of the tale. I then set out some familiar and some not-so-familiar art materials on two tables. These included all colors of construction paper, all colors of construction paper squares that were 1" x 1", pipe cleaners, glue, scissors, yarn, small paper plates, crayons, pencils and white styrofoam chips. Then the class reviewed all the pictures of animals from "The Zany Zoo." Instructions were then given the class to use any and all things on the table to make their favorite animal in the zoo. They could use any combination of materials they wished. To let them have a completely self-done project, I sat at my desk—out of the way—and did not look at any of their work while they worked. What wonderful results!

The goal of this project was to determine retention of story details and to increase attention span. It was also to reinforce ,students' independent use of all the art materials available and to reinforce fine motor ability. The art activity also helped to reinforce their concept of body shapes and figure-ground relations. Another goal was to encourage a "freer" approach to the art experience on the part of students who, up to this time, had been familiar with a more structured approach.

The interest level of the children was quite high. I had set aside forty-five minutes for this lesson (including story time). After a very involved sixty-five minutes, I had to call the activity to a halt to clean up to go home. The children were very excited about their pictures.

The higher functioning students "triggered" the use of some materials such as pipe cleaners, yarn, etc. If one student would use an art material, another would want to. One wanted to make a rabbit, several then made rabbits—all in their own way, though. Thus, all are enclosed to compare various methods.*

In picture A, Bobby (this and all other names have been changed) made a rabbit—a big rabbit for the zoo. "He's got whiskers, and ears and two big teeth for carrots people give him." (Bobby was the one to start the rabbit theme.)



These two zoo animals were created by a twelve-year-old trainable mentally handicapped boy (top) and a twelve-year-old Down's syndrome girl (bottom). The boy remarked about his work, "He's got whiskers and ears and two big teeth for carrots people give him." The girl said this about her picture, "Rabbit, Watts, big tree, big girl feeding rabbit." Obviously the art activity triggered spontaneous language.

In picture B, Mary first drew a rabbit, looked over and saw Bobby had pipe cleaners and small paper squares and proceeded to "doll her rabbit up." "Rabbit, Watts—big tree—big girl feeding rabbit." Mary was very proud of her work and was one of the last ones to finish.

In picture C, Jimmy made a cat. To describe his work, Jimmy said, "This is a cat with ears and whiskers. Here's the sun (pointing to the yellow circle) and a star (red yarn) 'cause it's the best picture I ever done." Jimmy is a rather high functioning student in my room and was very pleased with his creation. Jimmy also did picture D. "It's an elephant with too big a nose—and too fat." He was not very pleased with this picture and thus did not want it hung.

Picture E was done by Ricky—a boy who has a very short attention span and difficulty with fine motor skills. He worked long and hard to create his "...L-funt" as he called his picture. He was VERY proud.

Picture F was done by Emily. She went into great detail on where her rabbit—lower right hand corner—was to live until he "gots to live in the big Easter basket in the sky with all the eggs he can eat."

I might mention that cats and rabbits were NOT in the story—but Bobby said during the story he wanted cats and rabbits for the zoo. Also, my student who is somewhat of a behavior problem was absent this day. Bobby and Jimmy are two of the higher functioning students in most areas, but all the children seemed to do quite well on this project. During story time the next day, the class chose to retell the zoo story using their own pictures and their own words. The story was totally changed, but the concept of animals in cages and people visiting the zoo was retained.

In conclusion, I learned from this lesson. I found that, by structuring the parameters of an art lesson and providing basic skill instructions, my trainable mentally handicapped students can be somewhat creative and produce enjoyable works in their own right without having a totally structured lesson. I definitely am anxious to try this again with my class.

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*Editor's Note: It was not feasible to include all the visual examples; however, each example revealed an individual statement. All were different, unique, artistic statements.

Resources

Art for the Handicapped Workshop, Dr. Frances E. Anderson, Jose Colchado and Pat McAnally.

Birdwell, Norman. *The Zany Zoo*, 1963.

Colchado, Jose. *Activities in Art*, Developmental Copyright, 1978.

Early Childhood Curriculum for the Handicapped, SIRSEA (Southwest Illinois Regional Special Education Association, Cahokia, Illinois, 1978.

CARTOON ENLARGEMENT USING THE GRID METHOD

Carolyn Henry

Teaching Area: Math Including the Educable Mentally Handicapped and Learning Disabled

This report by a participant who is a teacher of secondary-level learning disabilities students, describes a method of integrating art and math. Although there will be debate from some art educators about the seeming lack of spontaneity and creative expression inherent in this kind of activity, there are several important factors that cannot be overlooked. First, students (in general and, more often, those with a handicapping condition) at this age are very self-conscious about their work. Thus any technique which can overcome this self-consciousness and can involve students is an important instructional strategy. Moreover, when students become involved to the extent that they are no longer self-conscious about their work, but rather are actually proud of their work, a significant change in self-attitude occurs. Finally, students who can overcome their inability to draw recognizable subjects (via the grid method or some other method such as photography) can go beyond these methods to create mature compositions by rearranging these enlarged "borrowed" forms. In fact this is how many contemporary muralists work. Therefore, the editors advocate an approach which meets the student at his/her level of need—in this case, the need to produce recognizable drawings with a minimum of frustration. Of course, the key is to encourage students, once they have mastered the technique, to go further and to design their own compositions using this process.

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Having a master's degree in art education with certification and several years teaching experience in special education, I am well aware of the role directed art experiences can have in the education of handicapped students. Presently, I teach math, grades nine through twelve, to classes of educable mentally handicapped and learning disabled students at the Lanphier-Edison Complex in Springfield, Illinois. The administration is both supportive and encouraging of all efforts to expand the knowledge and creative potentials of handicapped students.

Directed art experiences can be used to teach initial or deficient

skills. Art can also be used to reinforce any math concept in a new and highly motivating way.

In the past, I have used cardboard weaving, construction paper weaving and string art to help students understand and practice ruler measurements. This year, I wanted to try enlarging cartoon pictures using the grid method which would enable each student to have manipulative practice with the ruler in a practical application. This activity was used to follow up and reinforce a unit on English ruler measurement.

This art experience lasted one week. The students were told ahead of time to bring in their favorite cartoon picture. The day we were to begin, I supplied extra funny papers and comic books for those students who were forgetful or unable to find a picture they liked. I also provided a step-by-step example of a cartoon picture which had been enlarged by the grid method to provide motivation and direction. Almost every student approached this art experience with a positive attitude. I did have some students express concern about their drawing ability. However, constant encouragement and the structuring of this grid method was effective in calming any personal uncertainties. The following is a daily diary of events.

Monday—Students taped cartoon pictures to notebook paper, drew quarter-inch grid squares on top of their comic with pencil, and then numbered each square across the top and down the left side.

Tuesday—Students decided how large their picture could be blown up in relationship to the size paper on which they wanted to draw it, and then began drawing an appropriate-sized grid system onto their drawing paper.

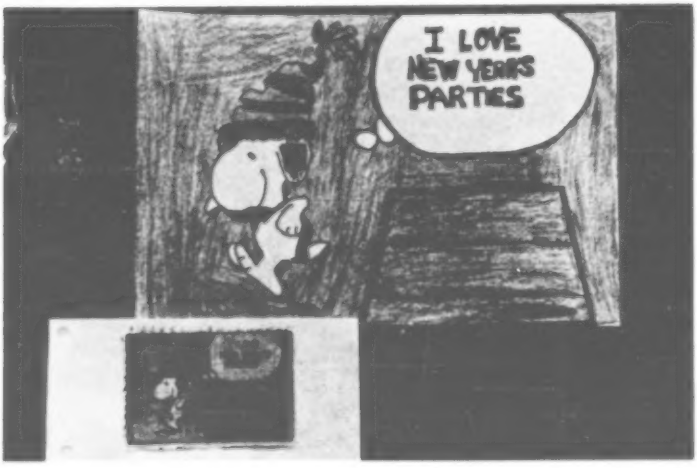
Wednesday—Students began drawing their picture, square-by-square, lightly with pencil.

Thursday—Students continued working on their drawings, and then began outlining details with a black marker. Efforts were made to encourage neat and attractive lettering. After each student finished the outlining procedure, he/she began erasing all grid lines from his/her paper and then could trim his/her picture to its appropriate size.

Friday—Students colored their drawings with attention to neatness and good coloring techniques using water color pencils. Each student was allowed to select colored construction paper and was shown how to make a simple background matt for his/her own drawing. All finished work was shown and admired by classmates and was displayed on a large bulletin board at the back of the class. Some students decided to have their pictures laminated by the cooperative school library.

This art experience provided a refreshing break from the sometimes tedious academic realm of mathematics. It helped each student strengthen his/her self-image through a positive, creative activity which provided a pleasing finished product of which most students were very proud. It should be noted that much individual help with each handicapped student is necessary to assure success with this art experience.

From the results of this art experience with handicapped students, it is possible to see how directed art activities could be of specific value in teaching practical mathematical concepts to special children. Ultimately, art can provide enjoyable life experiences, a sense of creativity and self-worth, build spatial concepts, visual-perception and verbalization skills, besides reaching the student on a basic sensory-motor level through sensory stimulation.



This enlargement of the smaller cartoon shown to the left was done by a secondary-level learning disabled student during his math class. This activity was a very motivating way to teach the use of a ruler. Students' natural hesitancy to draw was eliminated. The important part of the art experience is the way students use this technique to compose their own drawings using several parts of other drawings.

Resources

Alkema, C. J. *Art for the Exceptional*, Boulder, CO: Pruett Publishing Co., 1971.

Kaslow, F. A Therapeutic Creative Art Unit for Children with Learning Disabilities. *Academic Therapy, 7*, 1972.

Lowenfeld, V. *Creative and Mental Growth*, 3rd edition, New York, N.Y. MacMillan Company, 1957.

FROM THOUGHTS TO REALITY THROUGH ART

Dianne Cinkovich

Teaching Area: Teacher's Aide for Third, Fourth and Fifth Grades Including Behavior Disabilities, Learning Disabilities, Hearing Loss and Cerebral Palsy

This account by an aide who teaches art part-time illustrates the tremendous value which art has in transforming abstract ideas and concepts into the more concrete, therefore, more understood form. This process is demonstrated via several activities, including mapmaking, researching and recording historical events in proper sequence. Ways in which the simple fold and dye activity can assist with following directions, sequencing and writing are also discussed. The results are impressive in their own right, and additional evidence of the value of art is provided in the postscript written by the regular classroom teacher.

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I am a teacher's aide in the Roanoke-Benson Multi-Unit located in Sowers Elementary School in Roanoke, Illinois. I teach art on Thursdays and Fridays in the Multi-Unit (a combined fourth and fifth grade) and I teach art in the third grade once a month.

During the last three weeks I have been working with a boy, Nick, who has mild cerebral palsy and is classified as a child with learning disabilities. In addition to working with Nick, I have been working with seven other handicapped students. The lessons were used to reinforce material covered in their social studies. These students have several handicapping conditions, including learning disabilities, behavioral disorders and severe hearing losses.

The Multi-Unit is an integrated unit created by combining five teachers' homerooms consisting of either all fourth or all fifth graders. These students remain in their respective areas for reading and language. All remaining classes are taught with a mixture of fourth and fifth graders.

Area Number Four, in which I work, consists of below grade-level readers. The art class is set up to accommodate the low-level reader. I divide the class into small groups of seven, and plan lessons aimed to help them with sequencing, recording, perceptual training and eye-hand coordination. These things are accomplished while the child is concentrating on making an artistic statement. By careful planning, results are encouraging and are immediately rewarding to the child.

The following are experiences with children from special